

SCHOOL ARTS

FINE ARTS DEPARTMENT
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PEDRO
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STANFORD
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VOLUME
48
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50 CENTS

ART MATERIALS AND EQUIPMENT
FEBRUARY 1949

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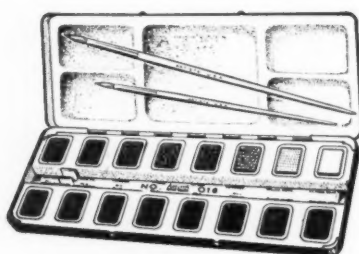
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New improved brushes have naturally pointed "spring" bristles and plastic handle. Semi moist and dry cakes. Sets of 4 to 16 colors.



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Made in 26 perfectly intermixing colors including black, white, gold and silver. In sets of student-size jars, also in bulk up to gallon jars.



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The original finger paint, available in sets with paper, instructions and spatulas or in bulk from 2 oz. to gallon jars. In 6 colors.



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This new water-soluble paint—with many of the characteristics of oil—is an inexpensive way of teaching oil painting techniques. Sets of 10 tubes or tubes in bulk.



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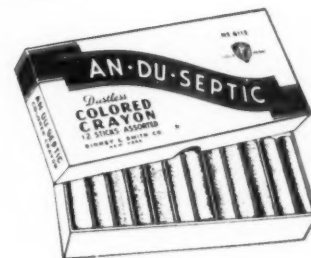
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A square chalk, $3\frac{1}{2} \times 1\frac{1}{2}$ or 1, available in 31 vivid colors, in wooden or cardboard boxes of 8, 12 and 72 sticks of assorted or solid colors.



COLORED CHALK CRAYON

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Art and Craft Catalog sent on request. Address Dept. SA.

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41 East 42nd Street, New York 17, N. Y.

SCHOOL ARTS MAGAZINE, published every month except July and August. Publication office, The Printers Building, 44 Portland Street, Worcester, Massachusetts. Entered as second-class matter, August 1, 1917, at the Post Office at Worcester, Massachusetts, under the Act of March 3, 1879.

Artista Tempera for Papier Maché Work

Whatever the papier maché method used—whether paper and paste alone are used or are combined with other materials, such as Clayola—Artista Tempera is usually the preferred method of decorating the finished object because of its velvety finish and unusual brilliance of color. A practical consideration is the fact that Artista Tempera can be used a second time over a first coat without flaking off. *Free papier maché instruction leaflet on request. Address Dept. SA.*

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To insure the success of your papier maché work, always use Firma-Grip Paste.

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PICTURE STORY OF ALICE IN WONDERLAND

Let me take your hand and lead you through Wonderland, where Alice has been having her fantastic adventures since long before any of us can remember. The Wonderland we are invited to visit is spread out before me in a full-color picture, size 14 by 17 inches, and made available to us through the Art-Told Tales, Inc.

What fun it is to enter Alice's dreamworld, recapturing the thrill we felt as children when we read Lewis Carroll's classic. Here comes the Rabbit now, scurrying down the path and looking at his watch. I am sure I heard him say, "Oh, dear, I shall be late." And there's Alice tumbling down the rabbit hole. She must have taken a drink from the bottle that said, "Drink me," for up, up, up she goes, getting taller and taller—then before we know it, she is so tiny that she can barely peek over the toadstool to talk to the snail. There she is again in the corner—at least that must be Alice, but all we can see is her huge arm coming out of the upstairs window of the Rabbit's house. Let's stop a moment at the tea party and visit with the March Hare and the Mad Hatter, with the sleeping Dormouse wedged between his eccentric friends.

The pack of cards are having a fine time with their croquet game—and did you hear the Queen shouting, "Off with their heads"? See the Queen in the kitchen jouncing her crying baby while clouds of peppery smoke come from the kettle and the cook hurls dishes through the air. We have a hint that the baby is about to sneeze itself into a pig, for there's a pink little porker disappearing into the forest. The Walrus and the Carpenter are dancing along the shore, joined by the other fish, and as we take our last glance of this wondrous land, peopled by mock turtles, unicorns and griffins, we see the Cheshire Cat slowly disappearing into a tree, until at last only his grin remains.

Get your round-trip ticket to Wonderland by sending \$1.03 (this includes the postage for forwarding your order to Art-Told Tales) to Secretary, The SCHOOL ARTS Family, 192 Printers Bldg., Worcester 8, Mass., before April 20, 1949.

2-a

LOOK BOTH WAYS



Grand Award Winner, Fourth
National AAA Traffic Safety
Poster Contest.

WILL YOUR PUPIL BE THIS YEAR'S WINNER?

Here is the picture of the grand prize winner in the fourth National Contest for Traffic Safety Posters, sponsored by the American Automobile Association.

This contest offers a wonderful chance to see the broad scope of creativity that each pupil in your classroom is capable of, with a safety rule to illustrate and the working background of art principles you have taught. "Learn by doing" is the principle behind this worth-while activity that impresses pupils with the importance of being able to express themselves through their pictures.

Announce the fifth contest in your classroom and watch interest in poster activity grow by leaps and bounds with the exciting incentive of sixty-one prizes. There are thirty prizes offered to elementary and junior high contestants, as well as thirty in the high school group, with a grand prize of \$350 for a one-year scholarship to an art school selected by the winner. This grand prize is in addition to the first prize.

One of the most exciting factors in this well-planned contest is the way in which the posters are used. Those of the first prize-winning posters believed to be appropriate for safety educational use will be reproduced and distributed monthly to more than 150,000 elementary schools during the 1949-1950 school year. Each of these posters will carry the name of the boy or girl who produced it and the name of his or her school.

The 48 states, Territory of Hawaii, and District of Columbia are divided into five groups. Each group is assigned 2 safety slogans to be illustrated by a poster, such as "Watch for Turning Cars" or "Wear White After Dark." The contestant may submit a poster on one or on each of the subjects.

Learn all about the fifth contest by sending your request for rules and blanks for the National Contest for Traffic Safety Posters to, Traffic Engineering and Safety Department, American Automobile Association, Washington 6, D. C. Be sure to get your blanks early, as this contest closes April 15, 1949.

JOIN THE "FAMILY CIRCLE" OF WELL-KNOWN ARTISTS AND ILLUSTRATORS FOR A LESSON ON TECHNIQUES

How would you like to look behind the scenes and see the exact steps that make up an illustration for a magazine story—from rough sketch to completed color picture? This is just one of the many exciting things we "learn through seeing" in **TECHNIQUES**, the 48-page picture-instruction booklet made available through the Higgins Ink Company.

I am sure your fingers will itch for a drawing pen and ink just as mine did after learning about the different pen strokes, the values of papers, unusual techniques, and the use of airbrush. This illustrated lesson shows every step from the pencil sketch to a beautiful airbrush drawing of a gull in flight.

Variety is the zest of art activity—and for a wonderful example of this, let's look at pages 19, 20, and 21. We start with a reproduction from an original color print of a mountain lake scene—then we see it through 11 pairs of eyes as various techniques are employed in rendering the same scene. There's the Oriental delicacy of thin outline, the contrast of heavy outline, the boldness of dry brush and spatter ink, the misty quality of brush and crayon, and the realistic beauty of water color.

The "how-to-do-it" booklet is divided into sections on instruction, reproduction techniques, color reproduction, scholastic and professional reproduction, with illustrations for steamship lines, mystery stories, children's books, as well as fashion, commercial, and architectural art and magazine illustration.

Send only \$1.03 for your copy of **TECHNIQUES** to Secretary, The SCHOOL ARTS Family, 192 Printers Bldg., Worcester 8, Mass., before April 30, 1949.

THE SEARCHLIGHT

SPOTTING ART EDUCATION NEWS
FROM EVERYWHERE

JANE REHNSTRAND, widely known artist, teacher, author, and world traveler, has made many outstanding contributions to art education during her lifelong work in the field.

Creativeness is the objective of her art teaching. She believes that creative expression is self-expression and this develops the personality and gives the individual pleasure and personal satisfaction. To this end Miss Rehnstrand has worked endlessly arousing enthusiasm and encouraging students of all grade levels in their art work. Today she instructs potential art teachers in her teaching methods and stresses the importance of creative activity.

Miss Rehnstrand finds time to bring art teaching to schools in northern Wisconsin where there is no regular art teacher. She is the author of the "Rural Art Education" series and "Picture Study."

(Continued on page 4-a)

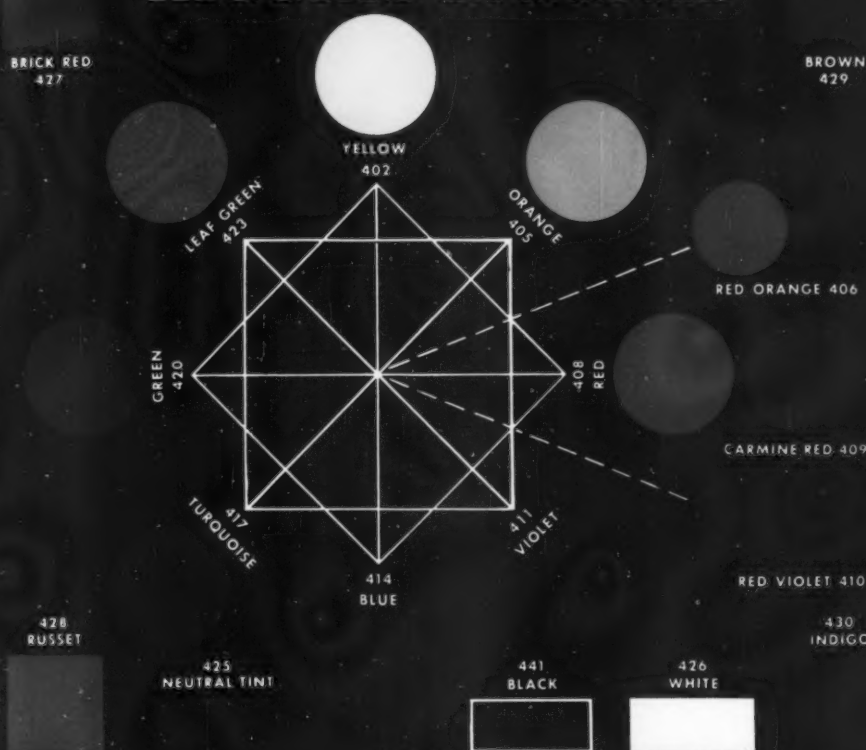
School Arts, February 1949

the basic art medium

FOR • artists • colorists • letterers
• architects • draftsmen • color-engravers
• cartoonists • educators • students



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HIGGINS means convenience-in-use for all forms of artwork, drafting and lettering. The gem-like colors are superior for washes; the controlled surface tension assures accurate flow of color from sketching or drafting pens. All this, plus perfect reproduction quality for all graphic arts processes, has established Higgins Waterproof Drawing Inks throughout the world as *the indispensable medium.*

Owing to their luminosity and permanence, Higgins Waterproof Drawing Inks are accepted as among the most exact representations of pure spectral colors. Eight primary hues, based on the Ostwald system, are arranged to form a chromatic circle. A complete color solid, including every standard hue, value, and chroma, may be produced by proper combination of the available colors. The 18 colors shown above may be ordered individually or in a complete set from your Higgins dealer. The perfected Higgins dropper-stopper assures their quick, clean handling for washes, drafting pens and air-brush.

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(Continued from page 2-a)

Elementary Grades." Her vacations are usually spent in travel or attending art schools. Her leisure is devoted to experiments in design, the uses of new art media, and new uses for old media. In between times she is Associate Editor of SCHOOL ARTS and compiled this and the March issue. Thanks, Jane Rehnstrand!

PROGRAM **1949 CONVENTION OF THE** **EASTERN ARTS ASSOCIATION**

Hotel Statler, Boston, Mass. April 6, 7, 8, 9, 1949.

Registration will take place all day Wednesday, April 6.

WEDNESDAY P.M.—1-5 Art Mart will be open
3-5 Museum visits

WEDNESDAY evening—Art Workshop at the Massachusetts School of Art

THURSDAY evening—"Ship" Party

FRIDAY evening—E.A.A. Banquet

SATURDAY afternoon—3-5 City Tours

Throughout the convention there will be a continuous schedule of demonstrations of new media.

This year the convention is being organized around the topic, "The Arts in General Education." It is not to be a convention of the traditional sort, but rather a working conference designed as follows:

Thursday A.M.—CREATIVE EDUCATION IN A DEMOCRACY

Thursday P.M.—GROWTH AND DEVELOPMENT THROUGH ART

Friday P.M.—ART IN THE CULTURAL DEVELOPMENT OF MAN

Saturday A.M.—ART HELPS ACADEMIC LEARNING

Speakers will be nationally known leaders in art education.

Each of these meetings is to be followed by six working groups for discussion of the main meeting subject under the leadership of outstanding people in the fields of interest of the particular groups. The six groups are: (a) young children, (b) elementary, (c) secondary, (d) college, (e) administration, (f) adult.

Each group will have a panel of three: a parent, a general administrator, and an art teacher. In this way not only will the problems of art education today be explored, but new light will be brought to them by the participation of those not directly related to the field of art teaching. More than one thousand teachers, supervisors of art, and school superintendents are coming from all parts of the Association area, east of Ohio and north of Virginia, to attend the four-day convention.

Emphasis on the need for the integration of the arts in general education and the values that may be contributed by well-organized art education programs in the schools will furnish the background for the meetings. It is being generally recognized by educators that the understanding and appreciation of the arts, with some participation in art activities, provides elements in the education of youth which make for richer and more effective living. The most effective ways to realize these values will be discussed from various angles at the general sessions, sectional meetings, in the conferences and demonstrations.

With these ideas in mind, the general theme for the entire convention will be THE ARTS IN GENERAL EDUCATION. Outstanding leaders in

art education and general education will contribute to the information and inspiration of the four-day meeting. Exhibits of various types will provide further enlargements on the theme from the viewpoint of the art teacher.

Other features of the convention will be the art clinics, the use of visual aids in the teaching of art, visits to museums and exhibits in the Boston area, social activities, and the commercial exhibits by producers of art materials and equipment.

The Convention Program Committee under the chairmanship of Miss Marion Quin, Supervisor of Art in Elizabeth, N. J., is now engaged in selecting the speakers for the general sessions. Mr. Gordon L. Reynolds, President of the Massachusetts School of Art, Boston, Mass., and President of the Eastern Arts Association, will be in general charge of the convention.

Plan now to attend!

CREATIVE HANDS BOOK **SHOPPING NOTES**

DECORATIVE ARTS OF SWEDEN, Iona Plath.

Have you ever longed to visit Sweden for a firsthand view of the lovely handicrafts for which this country is justly famous? Here's your opportunity, but this time Sweden comes to you, in the 246 pages of this beautiful new publication. Here is the word and picture result of three trips to Sweden by Iona Plath, with research under Swedish leaders in the field. There are 32 pages of full color, 500 pictures, and complete coverage of six categories: Textiles, Metal, Wood, Ceramics, Glass, and Wall Paintings. Send \$10.00 today for your copy of DECORATIVE ARTS OF SWEDEN to Creative Hands Book Shop, 192 Printers Bldg., Worcester 8, Mass.

DECORATIVE ART—1943-48

Turning through the pages of this picture-filled book is like taking a stroll through all of the most beautiful stores you can think of and visiting in the most modern, professionally decorated homes. Furniture, fabrics, glassware, kitchen units, rugs, pottery, and metalware are all photographed so realistically that you can almost feel the textures. You'll want this outstanding record of decorative arts in your permanent library at home and at school. Send \$7.50 for DECORATIVE ARTS, 1943-48 to Creative Hands Book Shop, 192 Printers Bldg., Worcester 8, Mass.

HAND WEAVING WITH REEDS AND FIBERS Gallinger & Benson \$3.00

PICTURES, PAINTERS, AND YOU Bethers \$5.00

THE PUPPET THEATRE HANDBOOK Batchelder \$3.75

Send your orders for these books to Creative Hands Book Shop, 192 Printers Building, Worcester 8, Mass.

HARPER'S ANNOUNCES A NEW **DEPARTMENT**

Harper's Art Library, a new department under the direction of Miss L. Joan Daves, has been established with a publishing program of carefully planned and beautifully executed volumes covering the basic phases of art and the work of the significant artists of all periods.

The first of the series are four new books on art, priced to attract the popular market while maintaining rigid standards of printing and color

reproduction, and are announced for publication in February. This first group includes the drawings and water colors of Albrecht Dürer; an examination in 8-color, full-size reproductions of details of Rogier van der Weyden's "Pieta"; and volumes on Vermeer and Gainsborough, which inaugurate a series on MASTERS OF PAINTING intended to deal separately with the 100 most important European painters.

Each volume is elaborately illustrated and the color work is absolutely true to the original. The text in each instance is by a noted authority on his subject, and among the authors are Professors Vogelsang and Van Thienen of Holland, Jacques Lassaigne of France, Lionelli Venturi and Giuseppe Deloquo of Italy, and England's Eric Newton, James Laver, and Oliver Millar.

While the prices per volume will range from only \$2.50 to \$5.00 the color reproductions are printed from original plates made directly from the printing itself, wherever it happened to be. This enabled the engravers to achieve absolute color fidelity through intricate proving and color comparison. The printing is done in Holland and Switzerland on slow-running presses by master craftsmen of lifelong experience.

Students, teachers, patrons of the arts, and artists will be interested in these books. The moderate prices will appeal to all and the beauty and authenticity of each volume should satisfy the most discriminating buyer.

Each volume is a monograph and in no sense a collection or anthology. Yet, the books complement each other, and each is essential in building a valuable and dependable art library.



Two CARE seed packages containing potential vast harvests of food for humans and fodder for livestock in Europe are announced by Executive Director, Paul Comly French.

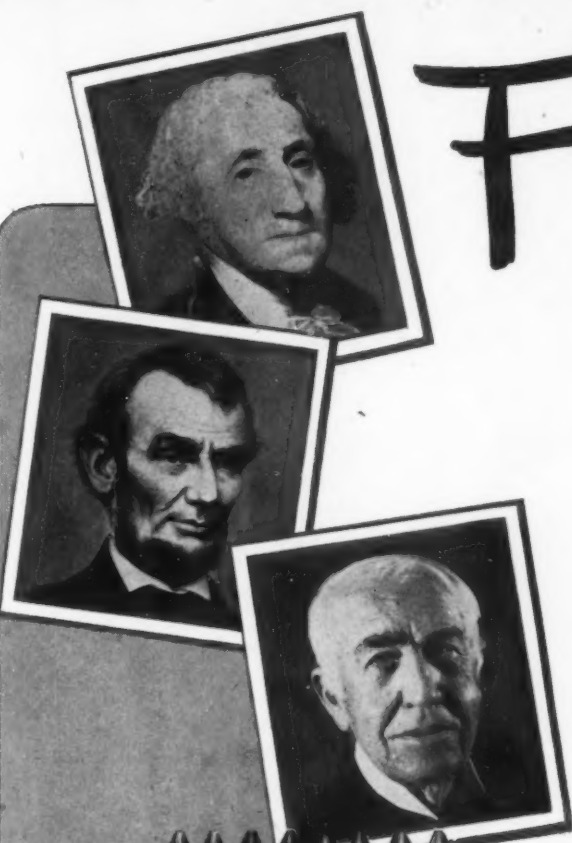
Thirty-one selected varieties of vegetable seeds, enough to plant a garden up to 50 by 150 feet, are contained in the package designed for family use. The other, weighing 20 pounds, holds enough hybrid field corn seed to plant 2½ acres and provide valuable feed for fattening meat animals or maintaining a high level of production in dairy cattle.

The new CARE packages are being offered for \$4.00 each, and orders are now being received by CARE, at 50 Broad Street, New York 4, N. Y., as well as at all CARE offices throughout the country, for guaranteed delivery in eleven European countries. Orders should be sent at the earliest possible date to insure delivery in time for the planting seasons.

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Two such Milton Bradley products are *Junior No-Roll Crayons* and *Creative Art Books*. Hundreds of millions of No-Roll crayons and over two million Creative Art books are evidence of the acceptance of these products by the nation's schools . . . proof of the practical teaching assistance they offer.



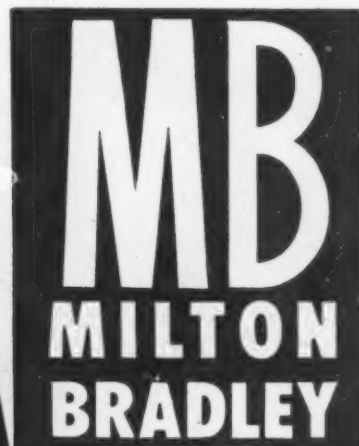
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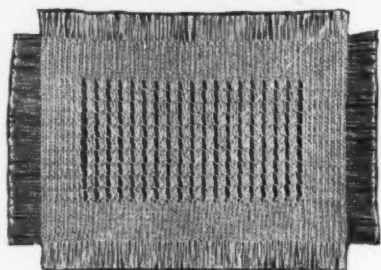


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TO WEAVE: Leave 1 inch for fringe. Weave 2½" for bottom border. Weave 3½" for right border. Continue with Spanish lace open work for 12". Finish row with 3½" plain weave for left border... Continue this lace center 6½". Weave 2½" for top border. Leave 1" for fringe. Ravel back 1" on each side for fringe. Hand hemstitch all sides.

Note: To make Spanish lace for this mat weave over 6 warp threads and back 3 warp threads.

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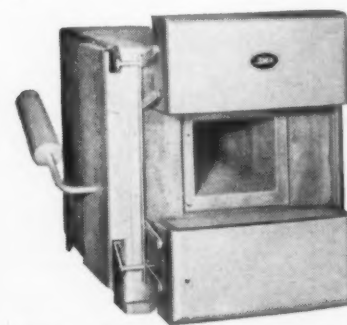
of Interest Editor brings you news of materi-
als and equipment, personalities and events in
the world of Art and Crafts. Read this column
regularly... it is written especially for you.

MOLDS FOR CLASSROOM PROJECTS,

Bersted's Hobby Craft catalog, a completely illustrated publication, describes their entire line of molds. It's really amazing to see the number of toys, favors, and figurines that come to life from these versatile molds. Many of these are illustrated in full color after they have been painted. There's a Halloween witch and cat, a family of 4 Easter bunnies, a complete set of fruit, vegetable, and grain molds, as well as animal heads and dolls from different countries. Think of the fun your art and craft classes can have molding and painting these unusual creations. Send 3 cents forwarding costs today for your copy of the Bersted's Hobby Craft catalog to Items of Interest Editor, 192 Printers Bldg., Worcester 8, Mass., before April 20, 1949.

GRADE SCHOOL PUPILS — PREPARE

NOW for the third annual "America the Beautiful" Child Art Competition, sponsored by the Milton Bradley Company of Springfield, Massachusetts. \$500 government bonds to be used to further their education are awarded each year to national winners in nine divisions. Separate competitions are held for pupils in kindergarten and the first eight grades. This competition closes January 31, 1949, so be sure to send right away for your entry blanks. Write to James J. Shea, President, The Milton Bradley Company, Springfield 2, Massachusetts.



A NEW ELECTRIC FURNACE has been announced by the Thermo Electric Manufacturing Company. One of the outstanding advantages of this new furnace is the unique door that has been divided into an upper and lower section, both controlled by a single counterbalanced lever. This permits access to the heating chamber with a minimum loss of heat. For further information about the new Thermo 1700 Series, write to Thermo Electric Mfg. Co., 489 W. Locust Street, Dubuque, Iowa.

(Continued on page 8-a)

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Handy and Harman also has good news for art teachers concerning the third national silver-smithing workshop. Here is an opportunity for experimentation in design, creative thinking, and acquiring advanced technical knowledge under a master silversmith. Attendance will be limited to 12 teachers of jewelry or metalwork and supervisors from accredited colleges, universities, teachers' colleges, art and high schools. Apply for membership now by sending for your application forms. The address is Craft Service Department, Handy & Harman, 82 Fulton Street, New York 7, New York.

THE SPOOL COTTON COMPANY announces the winners of the 4-H Club Clothing Achievement Contest. The winners received a trip to Chicago for a week as the reward for their achievements in the line of clothing construction, handicrafts, and leadership. The 12 national winners are outstanding examples of the skill and good taste developed in the 4-H clubs, generously rewarded by the Spool Cotton Company.

SCULPSTONE IS STARTING AN "OPEN HOUSE" IN INSTRUCTION. Sculpstone Inc., 178 Suffolk Street, New York 2, New York, are offering the facilities of their studio-workshop to the public every Saturday from 10.00 a.m. to 2.00 p.m. beginning in February. The studio is



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SCHOOL ARTS MAGAZINE 192 Printers Bldg., Worcester 8 Mass.

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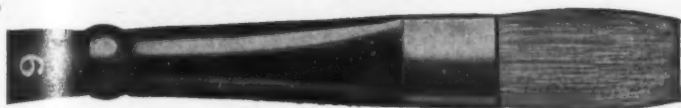
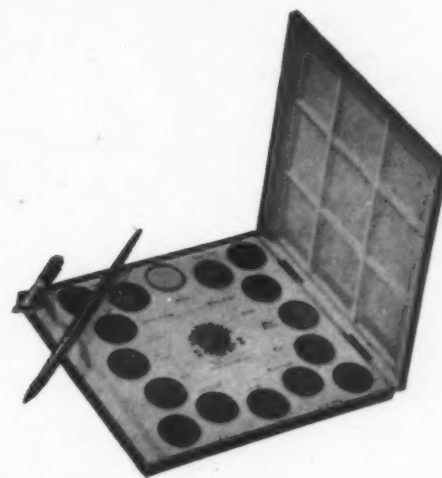
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(Continued on page 10-a)

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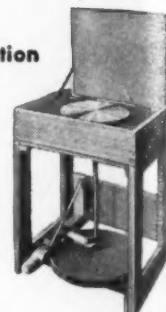
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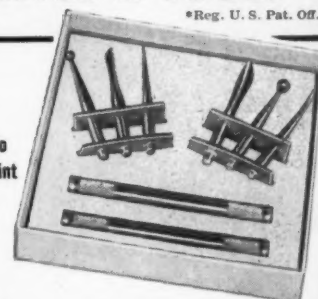
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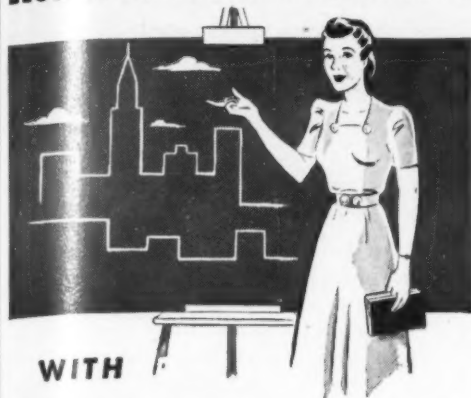
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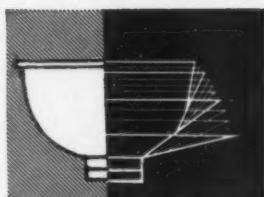


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It's time for me to plan our trip for next month. See you then.

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PAPER BAG MARIONETTES

(Continued from page 184)

scenery, lighting effects, programs, advertising and other arrangements. An auditorium stage can be used for the show. Operators and marionettes can walk on the stage floor. A strip of brown kraft can be stretched across the stage in front of the operators' legs to conceal them and serve as a background for the scenery. Another strip of brown kraft or a large piece of cloth can be suspended farther front to conceal the operators' bodies. In many cases shows have been put on without stages and several have been done outdoors. A circus was done in a large room by turning the tables on their sides all around the walls and taping the scenery (which had been painted on brown kraft), semi-circular effect like little individual cycloramas, to the table tops. The operators stood behind the tables, between the legs, performing their characters at the same time like a circus side show. It is not always necessary to conceal the operators. They may be visible, but completely ignored, because everyone will be watching those paper bag "critters."

**PLANS AND RECOMMENDATIONS
FOR MODERN ART ROOMS
THE ELEMENTARY ART CLASSROOM**

(Continued from page 190)

clay, small kiln (electric), and racks for rolls of wrapping paper.

In the styling of this art room one might include several button-back frames for the display of student work, a few good pieces of ceramics, several appointments such as glass brick or wood blocks for arrangements, hanging shelves and drapery for the windows. (The latter are not essential.)

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Let us be mindful that no room, however lavishly equipped and efficiently organized, is a guarantee of student interest or quality of workmanship. Success depends upon the teacher.



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February 1949

ART MATERIALS AND EQUIPMENT

COVER DESIGN

THE BUILDERS

Margo Lyon

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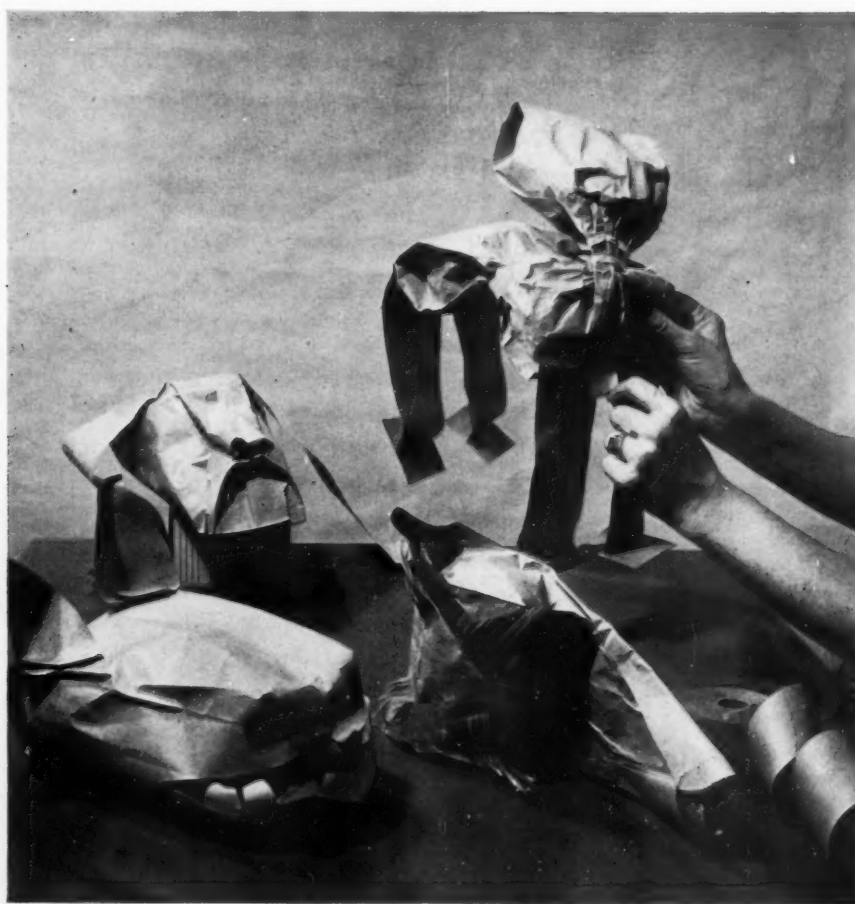
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The variety of materials collected by teachers and students will help to inspire the class and add interest in creative activity.

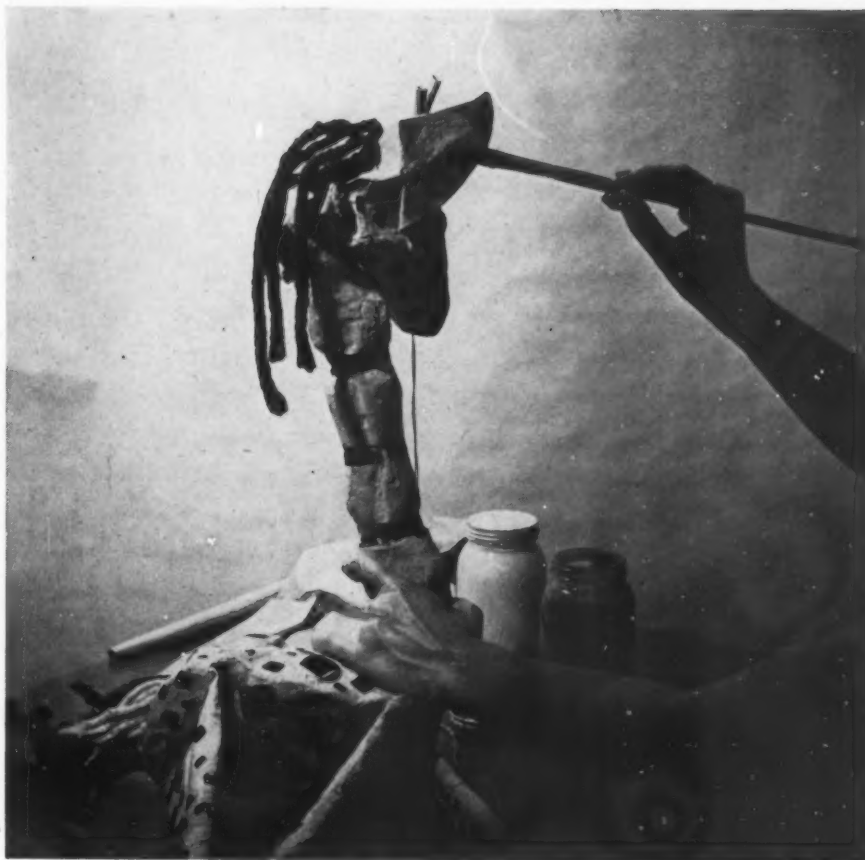


Demonstrating the construction of a paper bag marionette.

PAPER BAG MARIONETTES

BERNICE MAGNIE

Art Consultant,
Binney & Smith Co.



NO NEED for that lag of interest that results from too long a preparation if children put on a paper bag marionette show. It can be fun, as well as educational, from start to finish. The teacher should have two or three of the gay creatures, preferably quite varied in construction and personality, to stimulate interest in the beginning. Then the children usually decide on an over-all theme—a roomy enough one so there will be many different characters. Some themes that have been provocative of individual expression are "Circus," "Jingo-Jungle," "Under the Sea," "Fairylane," "In the Land of Insects," "On the Farm." The topics that are more fictional or imaginative are usually better than more realistic ones like "On the Farm."

A spontaneous hunt for materials usually results from the first discussion. Paper bags, newspapers, kraft corrugated and crepe papers, old gift wrappings, tablet backs, dress boxes, pill and powder boxes, calendar tubes are easily found. Often the search brings forth light bulb and egg cartons, paper plates, doilies, and old nut cups. The more variety in weight, color and texture; the more valuable as a design experience. Heavier cardboard, hacked off on the paper cutter into an assortment of shapes is helpful for younger children in making hands and feet. Other tools and materials needed are: scissors, string, kraft paper tape, a few tapestry needles, a stapler, if available, and tempera and brushes.

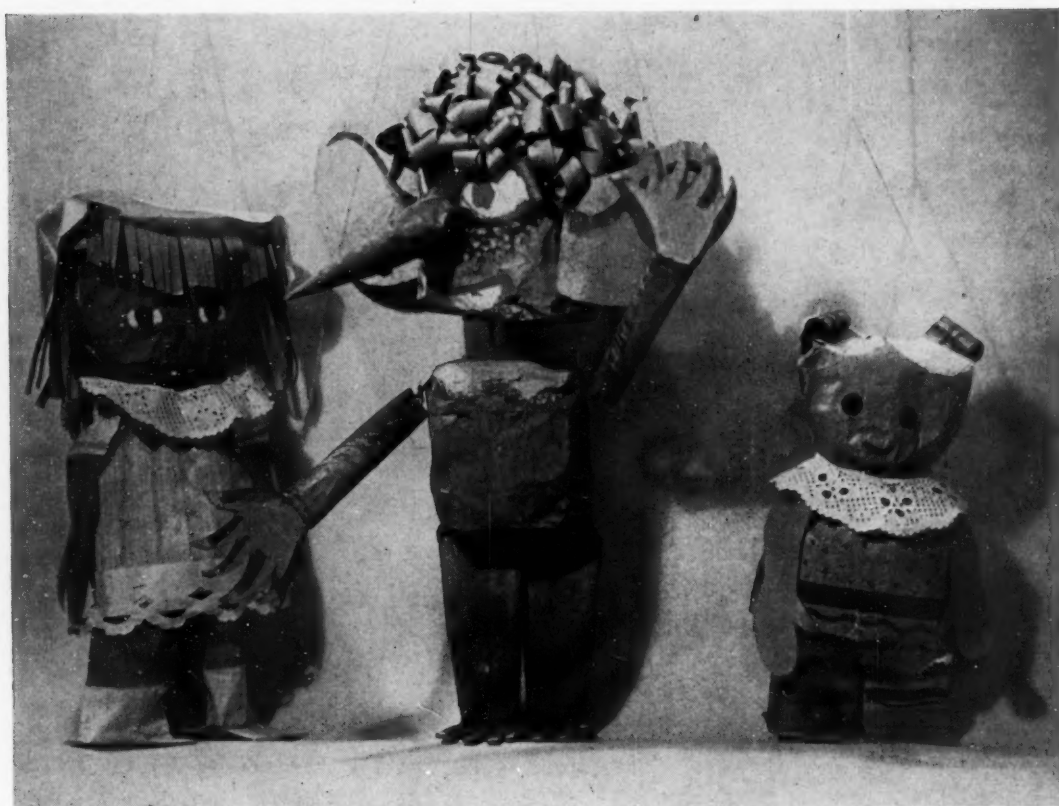
Kraft paper made up to illustrate different paper techniques has been found helpful to children in

working out individual construction. Examples of paper that has been accordion pleated, clipped, clipped and curled on a scissor blade, rolled straight, rolled into a cone, twisted, braided, folded into "cat stairs" stimulate thought in working out arms, legs, tails, manes, hair and fins.

By the time the materials are rounded up, most of the children usually know what they would like to make, and there may be another discussion about possibilities to take care of the few who haven't quite made up their minds. Then with interest high and a need seen by the children, a demonstration of construction may come next.

The one-sack type of construction is usually best for the little folks. If they are making people, they can use big sacks for big people and little sacks for little people. One of the simplest kinds is made by stuffing newspaper into the bottom of the sack for the head of the marionette, tying a string around for a neck, and allowing the open bottom of the sack to be the dress or pants. The arms and legs can be made from flat paper, from rolls or from twisted or braided paper, and can be fastened by sewing, taping or stapling. In this construction, the legs are usually fastened into the neck. Individuality is used in choice of leg and arm construction, painting or appliquéing face, hair and costume.

AN EASY variation of this is an unclothed basic figure made by stuffing one wad of newspaper into the bottom of the sack for a head and another in



These are the completed paper bag marionettes

for the body with a string tied between them for a neck and the open end of the sack sealed with tape where the legs fasten on.

A third possibility for human figures is a separate bag for the head and another for the body. The open end of the "head" bag can be sealed square like the brownie's head and fastened by sewing or can be folded flat or bunched and tied with string then taped or stapled to the body.

For animals a large bag is usually selected for the body, stuffed with paper and sealed square, although in some cases the shape of the body suggests gathering the open end and tying or taping it flat. The head sack should be turned in all directions, before a decision is reached as to which end is front. Sometimes a little punching or folding helps to shape the head, although adding ears seems to do more to create an effect than anything else. Long necks have been made most often with rolls or cones of wrapping paper, but the more flexible paper techniques have produced interesting results.

In attaching arms and legs, it is important to remember that there are two kinds of joints and that the action of the marionette will be determined by the kind used. A hinge joint moves only in two directions like a door hinge. It can be made by taping or stapling the appendage flat. A rotary joint that allows the appendage to move freely in all directions is usually made by sewing with twine and allowing a little space between the appendage and the body. The brownie's head and arms were fastened this way. The action and personality determine choices in paper techniques. An elephant's trunk which needs

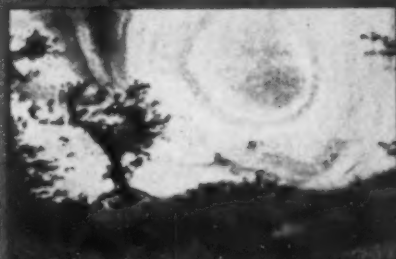
to move around in all directions might be better made from twisted paper than from a straight roll and a jumping figure might be better with legs of a "cat stairs" fold.

THE extra touches toward the last, such as hoofs made of paper cups or bulbous eyes made from egg carton bumps or ribs of corrugated paper imbue the creatures with personality; but the real fun comes with the stringing and painting. The painting is easier to manage if the stringing is done first. Usually one string fastened twice to the body like a teakettle handle serves to stabilize the figure in operation. Then one or two other strings can be fastened from the middle of that one to the one or two parts that require controlled movement. Legs can often dangle loose without control strings, moving with the action of the body.

The creatures really come to life with the adding of paint. Gorgeous color effects have been achieved by using tempera paint on the paper bags and transparent water color on tissue or onion skin for gauzy wings on insects or fins and tails on fish. Trailing crepe paper tails and manes are beautiful under colored lights.

WITH so many interesting marionette personalities, a story or several stories can grow spontaneously. For the very young children there can be impromptu "playhouse" dramatics, unencumbered with scenery. For the older ones there can be group planning of a story and cooperative work in producing

(Continued on page 12-a)

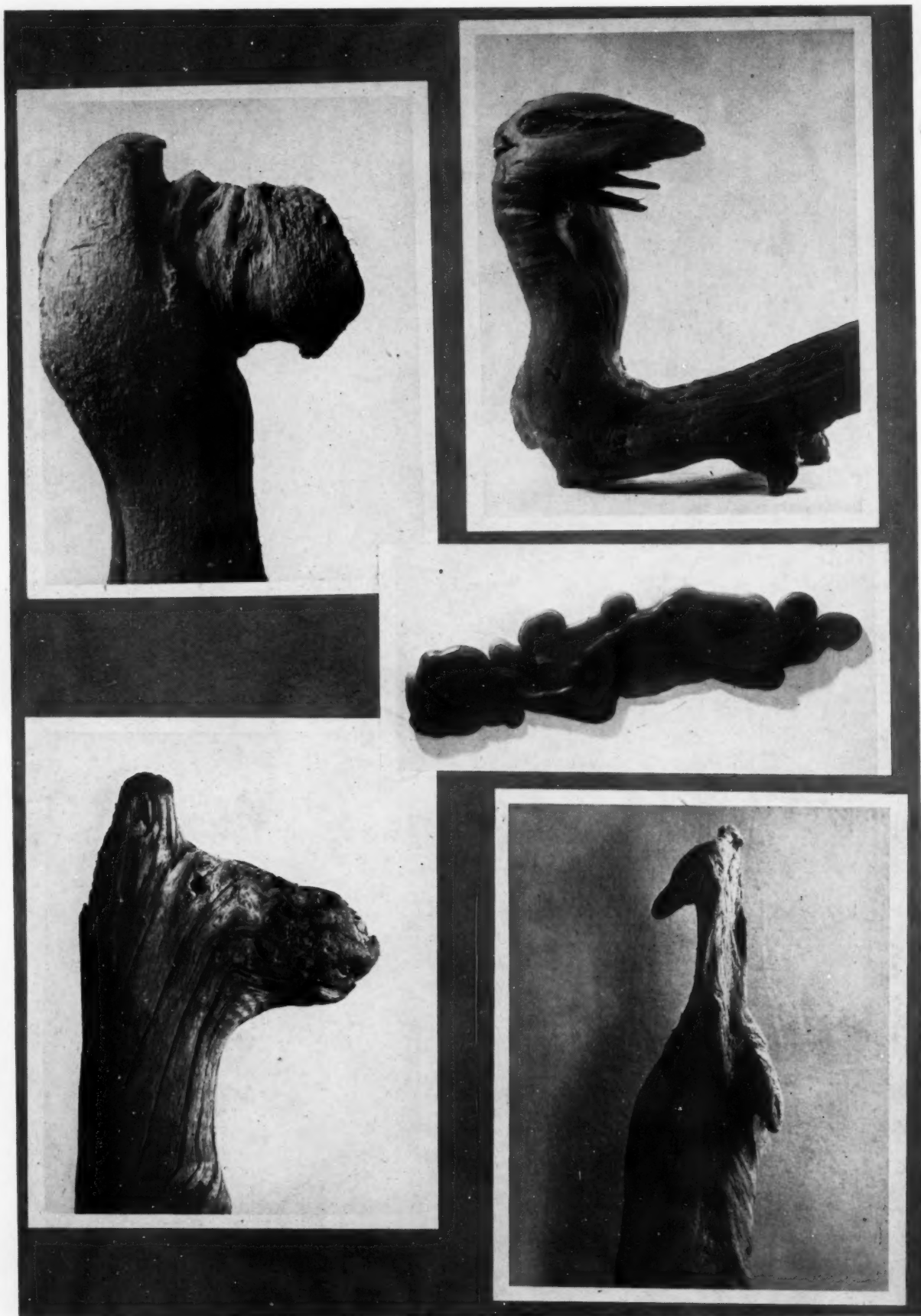


PICTURES
... in ...
STONES



Photographs by
GEORGE KARGER
for COLLIERS





From the collection of Pedro deLemos

DRIFTWOOD—its beautiful rhythmic lines and masses stimulate the imagination

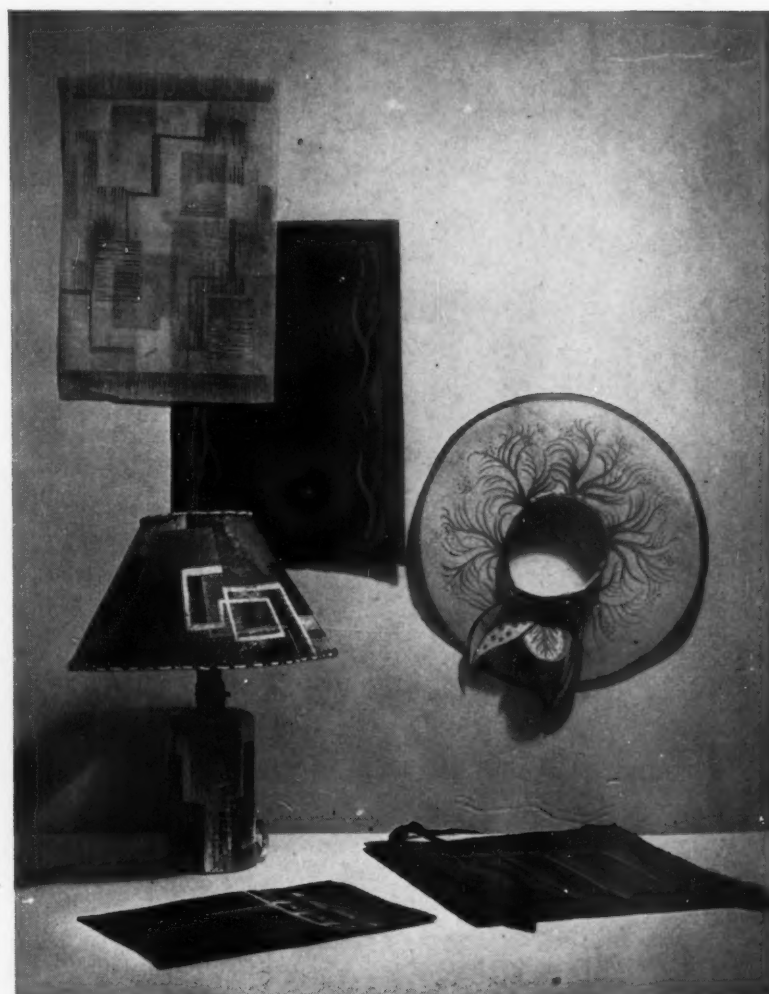


From the collection of Pedro deLemos

NATURAL force always makes interesting forms. Driftwood is excellent material for carving



Newspaper stencils are inexpensive and helpful in achieving dry brush strokes. Newspaper absorbs surplus paint on the brush as it is stroked off the stencil and onto the cloth



Place mats, lamp shades, shopping bags, portfolios, and decorative costumes are practical applications of the tempera on cloth method described in the accompanying article

TEMPERA PAINT ON BUCKRAM OR CRINOLINE

BERNICE MAGNIE, Chicago, Illinois

Art Consultant, Binney & Smith Co.

ALL of the crafts displayed in these photographs were done with ordinary school tempera on buckram or crinoline. The cloth, which is sold in most dry goods stores, ranges in price from eleven to sixty cents a yard, depending on the width and weight. A similar material can be obtained at hospitals or schools that teach protective strapping usually at no cost. It is the castoff backing of the foot- or yard-wide adhesive plaster. The sizing of the material not only makes it justifiable from a design standpoint to use a heavier paint, but makes it easy to work on and practical for articles that require some stiffness. It has been used successfully for place mats, purses, bags, hats, lapel ornaments, costumes for plays and pageants, and lamp shades. It could probably be used very effectively for large screens, wall hangings, and decorative maps.

The process is simple for free-brush decoration. Just lay the material, while it is still in a flat stage,

on a piece of newspaper and paint directly with the tempera. The ordinary consistency of paint as it comes from the jar is all right. Almost any kind of schoolroom brush can be used, but the camel's hair seems to work best for free-brush lines. Stencilling with newspaper or stencil paper can be done by the usual method of dipping the brush in paint, wiping it on a paper towel to remove excess paint, brushing off of the edge of the stencil paper onto the cloth. Easel brushes, stencil brushes, and a toothbrush were used to decorate the stencilled articles shown here.

Almost any kind of designing can be done, except for completely covering the material with paint. This warps the material and makes it lose its stiffness unless the paint is used very thick. For a permanent finish that is waterproof, the material can be brushed or sprayed with a coat of clear varnish or shellac, after the paint is dry.



Contrast is important for effective design. White tempera added to colors provides sparkle when a dark background is used

PLANS AND RECOMMENDATIONS FOR MODERN ART ROOMS

A Report on Equipment of Art Rooms by the Cleveland Area Committee of the Western Arts Association*
HAROLD HUNSICKER, CLEVELAND, OHIO—Chairman

COLOR FOR OUR SCHOOLS

A VISITOR, upon entering a school today, may immediately become aware of an art department that is alive to the best interests of the school, for its vitality will be expressed in the color, the general plan, and decorations of the building. Art teachers have a definite responsibility to see that their assistance is requested.

Art directors and teachers, with their training and sensitiveness to color, should be consulted when new buildings are planned or old ones are redecorated. Color will play an important part if the result is to be both adequate and attractive. The use of color in schools has three objectives—to create a cheerful atmosphere, to provide the greatest amount of visual comfort and efficiency, and to provide reflecting qualities for lighting efficiency. Color is not all a matter of beauty. While feeling and sensitiveness to color are important factors, color can be used more intelligently and effectively because of the recent developments in this field by the science of chemistry. Color must be considered in relation to light. Colors must be planned for schoolroom walls which will reflect the maximum amount of light and be at the same time attractive backgrounds for furnishings and decorations.

Since the maintenance problem is always an important part of decorating, simplification and a certain amount of standardization are essential. Selection of a few colors for walls and some variation in dado colors will result in sufficient variety and an economy as well. When a building is to be painted, it is important that the color scheme for the entire building be carefully planned before the painters arrive. A committee, representing the maintenance department, the school faculty, and the art department, together with the principal, should determine the colors to be used.

A general scheme should be decided upon for the entire building so there is a feeling of unity. Selection and arrangement of colors should be determined by the use to which each room is put and by the geographical exposure and the amount of available light. The rules governing the use of warm and cool colors can serve as a good guide in school decorations. The logical choice for sunny rooms would be a cool scheme, and for those receiving little direct light, the warm colors. We also can make use of hues and of light and dark values in changing the apparent proportion of a room. This is based on the fact that the warm colors and the dark tones advance while the cool colors and the light tones recede. Light, warm tones, for example, are appropriate for corridors, compensating for the lack of light. Kindergartens, art rooms, home economic, and other special activity rooms should be painted according to the use to which they are put.

Interest may be added by notes of bright color, giving variety and vigor to the color scheme. This might be bookshelves, display cases, bulletin boards.

COLOR in decoration should be used intelligently as well as sensitively, developing in students a consciousness of the need for beauty in the everyday things that surround them. We need to bring more color into the lives of children, so why not begin by providing them with a colorful schoolroom environment?

*Reprinted from the Western Arts Association Report

THE ELEMENTARY ART CLASSROOM

IN SOME buildings, the art department requires several rooms: art room, handicraft room, clay room, museum, or display room. It is quite a burden for a departmental art teacher to care for one, let alone two rooms in addition to a home classroom as well. These following suggestions therefore center around one all-purpose art room, which seems to be the most practical in an elementary school.

I. The function of an all-purpose art room and its relation to the entire building.

A. The planning of an all-purpose room is dependent upon a number of factors:

- (1) The *General Education Program*.
- (2) Phases of the *Art Curriculum* in providing for various types of work.
- (3) The needs of the *School Program* in using one room for teaching classes in other subjects as well as art.
- (4) Size of the classes.
- (5) Cooperation and vision of the *Principal*; the training and interest of the *Art Teacher*; and the influence of the *Supervisor*.
- (6) The budget set up by the *Board of Education*.

B. The art department must not be an isolated unit. It is not a show place; it is a room in which students will enjoy working. This department must expand its interest over the entire building. The contribution of the art room must be recognized in turn and adequate provision made for display purposes. (Bulletin boards for routine exhibits in corridors; shelf, table space, or glass cases for student models, crafts, or a beauty spot.)

C. This all-purpose art room should have an exposure to the north or east if at all possible, with walls of light, clear colors and furniture and woodwork with a natural finish.

II. Needs of the all-purpose art room.

A. Permanent features such as *Blackboard Space*; large *Bulletin Boards* (large, square ones; tall panels; wide frieze shapes to take 18-inch long paper); a *Sink* (out of sight of main part of the room with shelves or cupboard close by for paints and brushes); *Cupboards*, deep enough to take 24-inch paper and wide enough for 36-inch stock, tall compartments to take 22- by 28-inch mounts, shelves for general supplies, large drawers for finished work (one for each class), small drawers for scraps and textile materials, hooks on inside of doors for yarns and jute strings, door fronts designed to be used as exhibit space; *Dark Shades* on the windows, a *Screen*, a *Lantern*, and *Opaque Projector* for visual education.

B. The furniture in the all-purpose art room should be individual tables and chairs, traveling cart for painting supplies, a long table for laying out large work, one or two work benches, reference file, a drying cupboard for

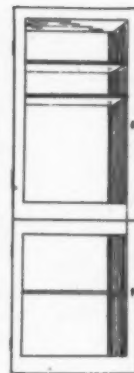
(Continued on page 12-a)

An art teacher's desk that will permit a demonstration of the many paints and liquid textile colors too.



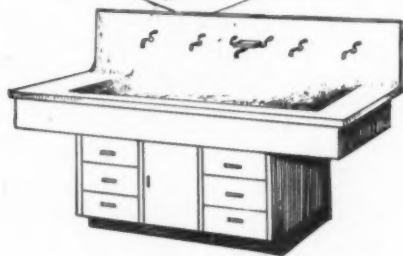
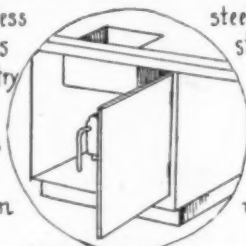
The large flat drawers hold the illustrated materials needed to present any new types of color problems.

For student morale and visitors pleasure a display case is a must in the art room. This one was planned for a new high school. It holds jewelry, ceramics and any small art projects above. The lower part is for any valuable reference books and portfolios. It is lighted, locked, fitted with movable glass shelves. The back wall of upper parts are covered with cork board.



The old two faucet sink is responsible for much of the clutter in any art room.

The modern 5 faucet sink adds a molded stainless steel top to a base standard for chemistry department. Same makes so it design.

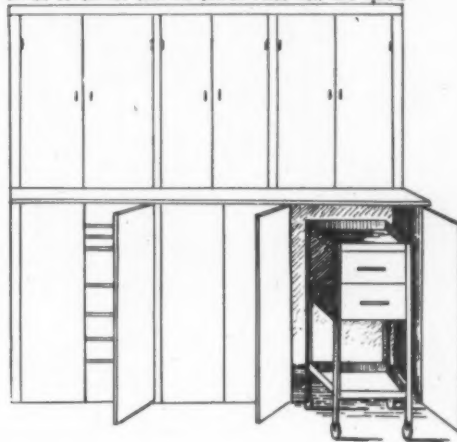


Metal tool trucks for art class materials



These can be purchased reasonably in a wide selection of shelves alone or combined with drawers as in model below.

UPPER CUPBOARDS CONTAIN ART SUPPLIES FOR THE TRUCKS



FURNITURE SUGGESTIONS for the ART ROOM

Cleveland Area Committee of the Western Arts Association



BIN FOR CARDBOARD MOUNTS

LOW CUPBOARD UNITS WITH WIDE TOP & TOE SPACE AT BOTTOM TO PROVIDE MORE WORKING SPACE



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SIMPLIFIED FIGURE

MARION TROWBRIDGE

Minneapolis, Minnesota

Art Consultant, Bess Foster Mather

HOW difficult it is to get high school beginners in sketch to look at a whole figure for attitude, areas, dark and light, and design or pattern. Details! Details! A pretty face, lace on the blouse, etc., seem most important.

For this problem in leaving out detail and thinking only of a simple pattern we took a pencil sketch from model previously done on 12- by 18-inch paper. Using a like-size drawing paper placed over the drawing, the class experimented with all curved lines, or all straight lines, or a pleasing combination of straight against curved. An abstract shape was introduced to

blend figure to background and to fill space. Part of the figure was to be outside the abstract shape.

The medium used was chalk and was limited to two colors plus white. The areas were worked with a sharp edge on one side and blending off. This let the gray bogus paper show through to become an important part of the design as well as background.

Some had stunning dark and light patterns, some disappointing grays; but all different, all spontaneous. If each student tries several, he will be sure to obtain one of which he will be proud. Success, yes—for all!



RESIST PORTRAITS



HOCUS-POCUS! running water, a soft brush, and a surprise! What? Literally developing a print—an imitation block, often called the resist process.

Students are able to achieve spontaneous, creative results with this fresh, direct method. Any subject matter may be used. I'd like to tell about our experience with portraits.

The class did a charcoal portrait from a student model, working for strong lights and darks. From this drawing a line drawing in pencil on manila paper was made. With thick tempera paint all of the light



MARION TROWBRIDGE

Minneapolis, Minnesota

Art Consultant, Bess Foster Mather

areas were painted, leaving paper where all dark areas were found. Each had to be careful that the desired color touched the paper and not rely on over painting which would not stain the paper.

Students found painting only light areas and middle values on light paper difficult so I had them make thumb sketches in paint and when dry cover them with black India ink. Let that dry then develop or wash off slowly leaving enough ink for accents and shading. Now they are ready to check their tempera painting cover with ink and develop the portrait composition.

IN THIS painting entitled "Springtime" the mood of exuberance of a 13-year-old girl is portrayed in the galloping colts.

Miss Clarice Odgers, Art Teacher, Nolan Intermediate School



THE sixth grade studies uses of community and recreational resources. A typical example is this painting of a picnic on Belle Isle. Mrs. Virginia Doyle, Art Teacher, Wayne School, Detroit

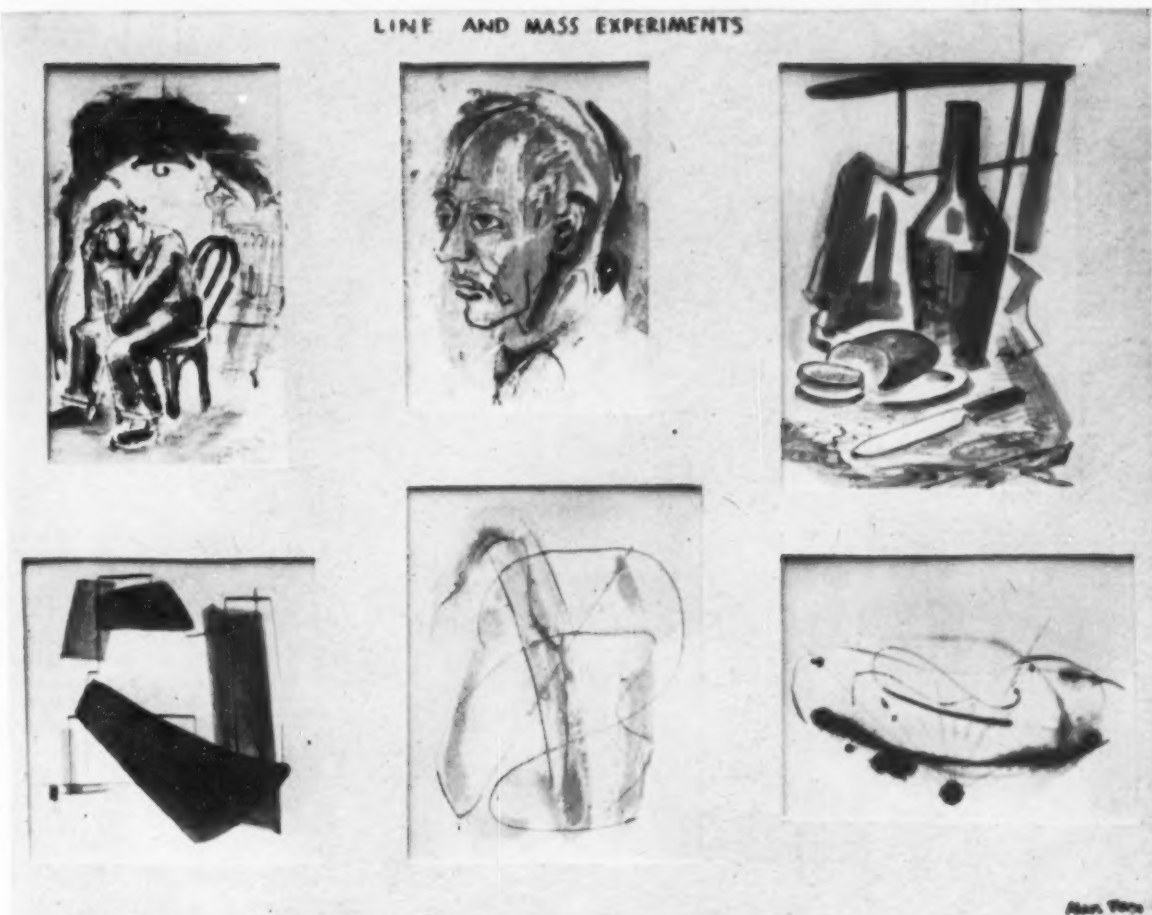
THE Art Education Department of the Detroit Public Schools holds a city-wide exhibition each spring in the galleries of the Detroit Institute of Arts. It is always a thrilling experience to select material that each of the two hundred and thirty-five art instructors have sent in from their art classes.

If the afternoon is sunny, refreshments are served outdoors in the Renaissance Garden Court, otherwise in the Romanesque Hall. Hundreds of children with their parents, as well as school faculties, art patrons, and friends turn out to see the exhibition.

Painting, drawing, modeling, carving, weaving, and construction are among the types of creative expression used with many media. The children's sequence of interest and growth are shown from grades one through twelve.

Helen J. Copley, Director, Art Education, Detroit Public Schools

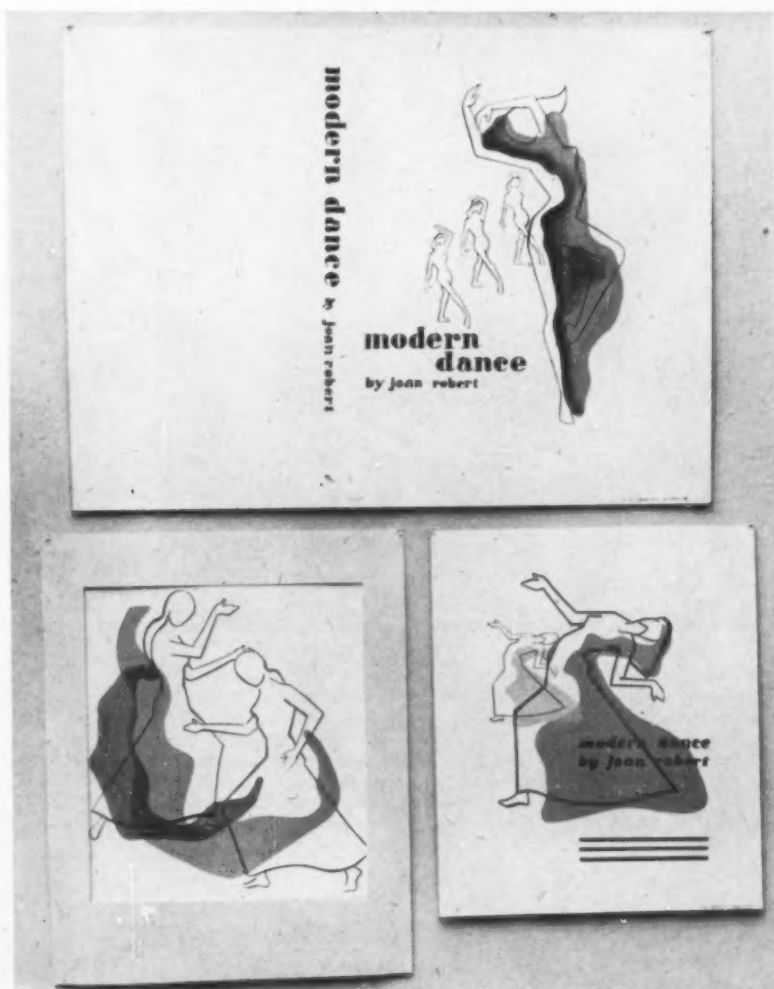
LINE AND MASS EXPERIMENTS

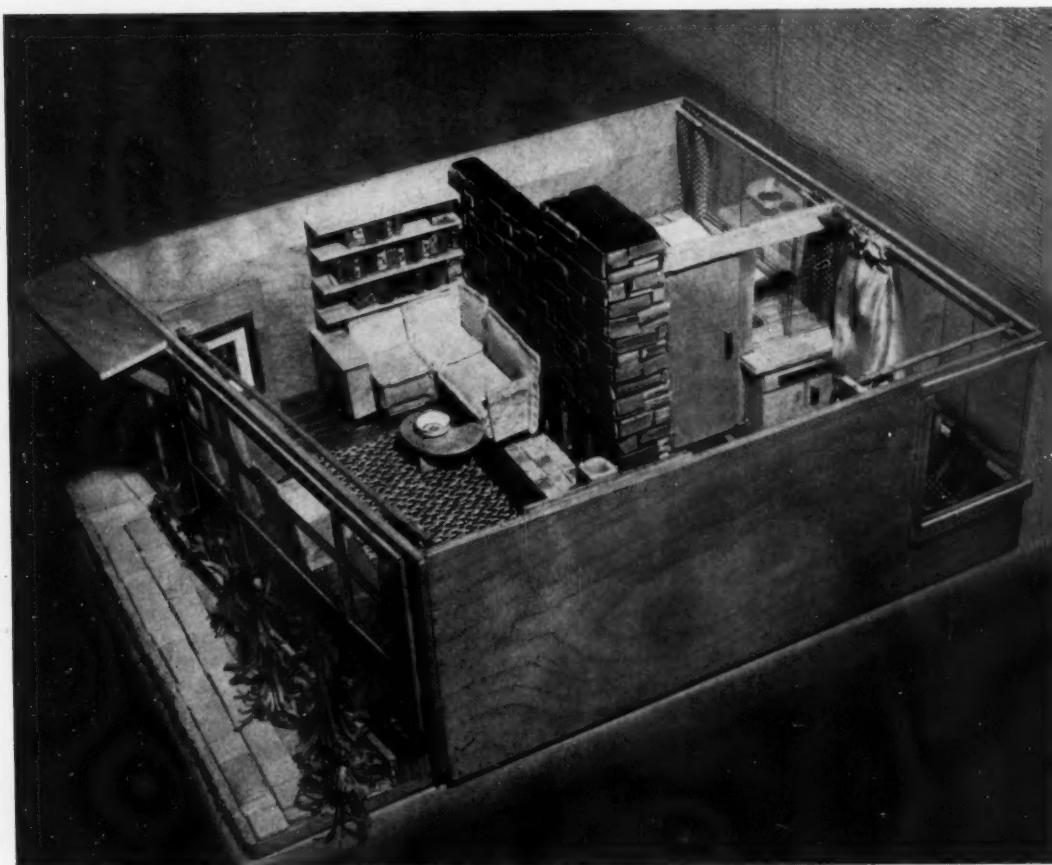


AN EXAMPLE of experimentation with the expressive qualities of mass, line, texture, and color by a student of Mrs. Blossom Cohoe, Art Teacher, Cass Technical High School, Detroit

Photos courtesy of the Detroit Board of Education

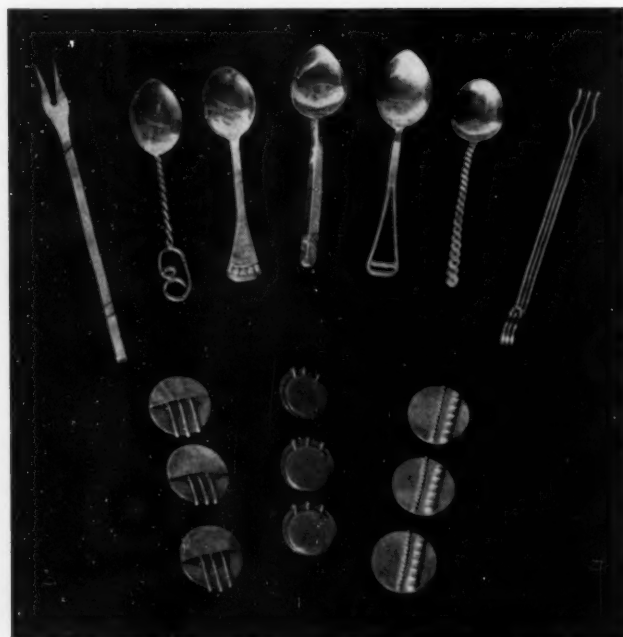
IN DESIGNING books, emphasis is placed on considering the book as a whole unit. The objective is to coordinate the design of the jacket, title page, illustrations, lettering, and layout with the subject matter. Design student of Mrs. Blossom Cohoe





THE study of abstract paintings by Braque and Picasso led to interest in abstract design in three dimensions. As an outcome, a group of ninth graders planned this house considering proportion for function; textural qualities of cloth, ceramic, glass, wood and plants; and color relationship.

Mrs. Helen Bowers,
Art Teacher,
Durfee Intermediate
School



BOYS in the jewelry classes make small spoons, forks, and buttons as well as rings, pins, and other objects of interest. The fundamental techniques and processes used are: designing (in pencil or paper cutouts), transferring, cutting, sawing, drilling, piercing, filing, twisting, coiling, doming, ball making, soldering, coloring, polishing. The problems require ingenuity in design, some skill, and give the student satisfaction in producing something that is both aesthetic and of real functional worth. Students of Miss Myrtle Munro, Art Teacher, Redford High School

Photos courtesy of the Detroit Board of Education



ONE of the problems in fourth term ceramics is to make a related grouping of figure and animal or two figures or two animals. This group of clowns with dog is cream color with overglaze decoration in orange, yellow, blue and green. Student of Miss Margaret Brooks, Art Teacher, Eastern High School



COPPER REPOUSSE

GLEN O. BLAIR
Camdenton, Missouri



MAN, in his never-ending search for articles to beautify his surroundings, has added the copper repoussé to his list of accomplishments. This work of art may be used to decorate lamps, book ends, chests, and countless other household articles. Its addition gives glimmering beauty as well as additional value to otherwise drab articles.

The process in producing a copper repoussé is simple and inexpensive. The necessary materials include: copper foil, which may be purchased at most art stores, a bevelled stick such as a stylus or an orange stick, a stack of newspapers for padding, copper brads for mounting, and cork backing if you wish to use it.

Place the copper foil on the stack of newspapers and with a soft leaded pencil mark out the desired pattern. Use any pattern you desire, keeping in mind the size the repoussé must be to fit on the article.



When you have finished making the pattern, take the bevelled end of the stick and begin making depressions in the copper foil. Work slowly, going over the pattern several times with light pressure. If you try to go too fast the copper will break. It must be stretched gradually. Remember that where you make a depression the opposite side will yield a rise, and where you make no depression the opposite side will yield a depression. You are working on the back side of the repoussé. It is suggested that you begin by using a very simple pattern.

WHEN you have completed the repoussé, cut it out in the desired shape and mount with copper brads (Picture 1). It may be either mounted on a cork backing (as in the picture) or directly upon the article. When mounting it is necessary to fill the repoussé in order to give it strength. This may be done by pouring plaster of Paris into the depressions on the back side, then scraping the excess off so there will be a flat back for mounting.

In your work with the repoussé you should soon be able to produce a large variety of beautiful patterns, which you may well be proud of, and which when mounted on chests, lamps, book ends, or cork will be a welcomed addition to your collection.



CHALK ON WET PAPER

SIGRID RASMUSSEN
Art Consultant, Binney & Smith Co.



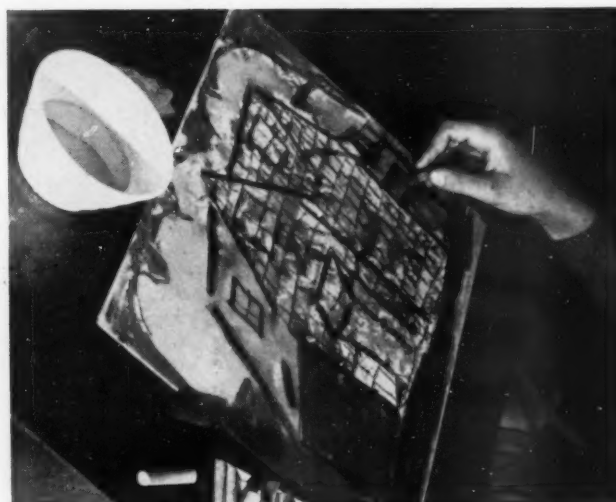
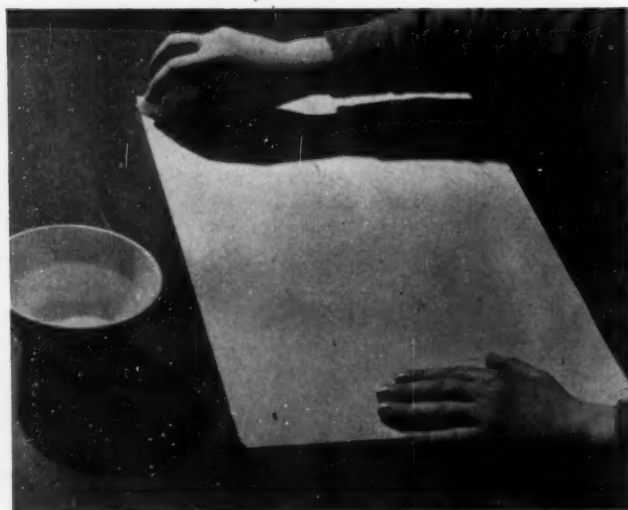
SKETCHING out-of-doors is fun. It is a good way to get ideas for pictures. It teaches us to observe things we look at every day but do not really see. We draw stronger pictures of places and people we know than of unfamiliar scenes from far places or from long ago. Ideas from outdoor sketches or from things we have done are good subjects for colored chalk drawings.

Chalk dust can be avoided if the paper surface is thoroughly wet with a cloth, sponge or the hand. If it dries as you work, add water on the unfinished areas. The wet paper makes it easy to have broad strong chalk lines and masses. Use the chalk much like paint, almost brushing on the rich color. It is

interesting to show the paper surface in some experiments. A pad of wet newspaper under the drawing will keep the surface moist for a longer period whereas a dry newspaper under the drawing will absorb excess moisture and chalk and facilitate the cleaning up process.

A wide variety of papers can be tried. The texture of manila or bogus drawing paper helps to hold the chalk. These and other drawing papers vary in their surfaces so look for the right side.

Experiment on colored papers and with both soft and dustless colored chalks. When the picture has been completed, place it on a sheet of newspaper so that it will dry flat.

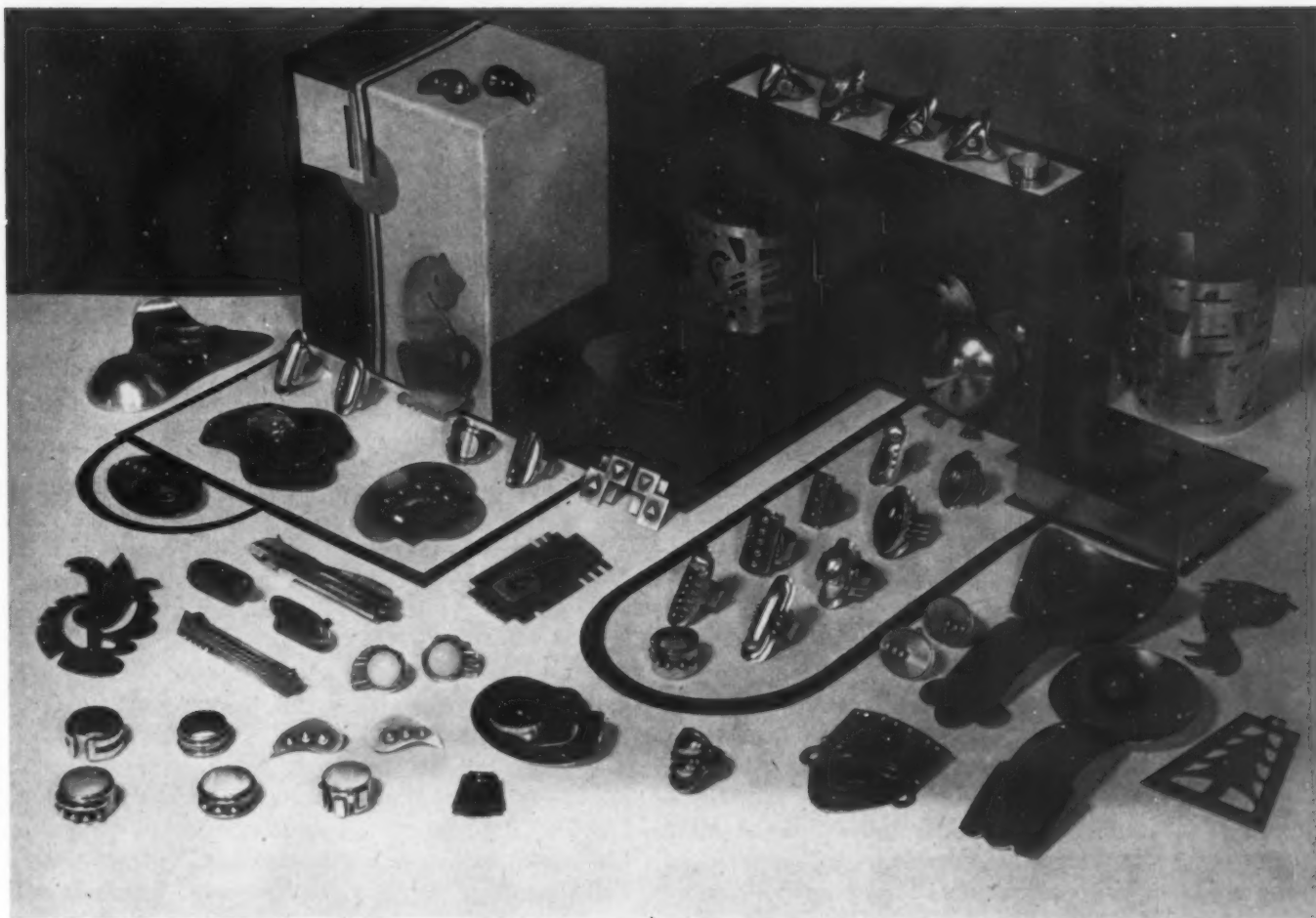


ORIGINAL HANDMADE JEWELRY

Pupils of

HAZEL WILLIS

Associate Professor of Design, Ohio University, Athens, Ohio



HOW about some unique costume jewelry? Wouldn't you like an unusual piece that is all your own, with not another in the world like it? One can make lapel pins, beautiful, funny, or gay, according to your mood or personality. They also can be scaled to your proportion, so that you don't look weighed down by their size. Some like to do pendants or bracelets to suit their fancy, but the popular choice is a ring—a clever modern one.

Start with a cutout pattern and fit it to the finger that will wear it, so that the width and length of the design will be the right proportion on the hand. Sometimes they are all metal with small domes, round

or square wires or shot for trim. Tools may inspire variations in the design also. One may file small, half-round or triangular indentations on the edges or drill small round holes for accent.

Some precious stones may be set to give color, for example, cat's-eyes, a souvenir shell that is as hard as stone, which was brought back by the boys from the South Pacific islands. If you have a kiln for firing pottery, you can make your own kiln jewelry and glaze it any color. Earrings, belt buckles and other pieces of jewelry can be made too, but don't be a copycat, make your own original and personalized design.

TISSUE-TYKES

or
Let's Make An Issue . . .
of Tissue

MARY MAHAN

Downingtown, Pa.

Art Consultant, Binney & Smith Co.



IT JUST occurred to me the other day that most of us enjoy the faculty of making an issue . . . of anything. This, and the fact that I saw one of my pupils playing with some wrapping tissue, made so clear the point that I believe should be taught to all children: that issues about which we fuss and fume are but "tissue" in the real business of living. They are such momentary things—so why get so upset about them! We can often teach things of intrinsic value in our art work. Let's take advantage of this opportunity.

Tissue paper is a delightfully fast-moving medium of expression, along with the fact that it is inexpensive, easy to master, and an exceedingly clean material for a crowded classroom. Whether it be for kindergarten or senior high school classes, it is one of the most adaptable mediums that I have found.

Perhaps it is the realization of the accessibility of material which gives the devil-may-care attitude, resulting in the gay spontaneity which lends charm to the "Tissue-Tykes." They take on a personality of their own, which is sometimes difficult to achieve with a more durable material, particularly by beginners. More experienced hands will turn out elaborate dolls, characters from storybooks, real live people of the past and present day. The finished products look so professional that children of all ages are justly proud of them.

The materials are plentiful, particularly after the Christmas season: wrapping tissue (mussed or new), ordinary string, scissors, tempera paint, wax crayon, paste, paper bags (No. 1/2), and paper doilies (small).

The "how" of it . . . take seven half sheets of regular plain wrapping tissue. Lay two sheets aside for arms and head, saving the remaining five sheets for body.

1. Fold all five sheets in half so that they are almost "square."

2. Roll the sheet for the head into a tight little ball about the size of a walnut. Place that into the center of the folded five sheets at the fold, drawing the sheets tightly together and tying with string at its

base to form a head. (With this one step for the kindergarten level, we can make a ghost. Simply attach dead twigs from tree branches for arms and legs, with tape, and paint in eyes and teeth with black tempera.) Or for a doll . . .

3. Hold the remaining sheet lengthwise, gather it at both ends, keeping it stretched to its full length until it is all gathered. Now fold both ends in to the middle and tie in place. Tie another knot at each end, about 1/2 inch from the edge, to form hands. Repeat half way between the center knot and the hand to form elbows.

4. Separate the front and back sections of the folded sheets to which you have attached the head. Slip the arms into place beneath the head, gathering the "shoulder" or end pieces up closer to the head. Pull down the "front" and the "back" sections and tie them together under the arms to form the body. For a kindergarten or first grade, that's it!

WHEN painting, remember that they are only "tissue." Simplicity is the keynote. Paint the face, arms and hands with tempera. If a fancy dress is desired, a lovely texture will be obtained by placing an eighth half sheet or another sheet of tissue over a piece of ordinary window screen, or a piece of burlap, drawing the side of an unwrapped wax crayon over the paper. More than one color can be applied, one over the other. Different background textures give lovely effects: plaid, dotted swiss, etc.

When this dress tissue is colored, fold it in half, and in the center of the fold cut a small hole for the head, then a short slit from the hole, down the center back to permit dressing the figure. Slip it over doll's head and tie it in place under the arms.

If hair is desired, take another half sheet of paper. Now, if crayon is your medium, color the paper before tying. If tempera is to be used, color the paper after tying. Gather the paper at the center, across the short side, and tie with a string. This serves as the part in

Illustrated here are the stages of construction for the lovely cuddly doll in the background



the hair. Cut each side of the part into three sections and plait. Tie ends and paste wig in place on head.

5. Older children enjoy making a figure with legs as well as arms. If this appeals to you, before you dress the figure, cut straight up from the center bottom of the body to the center of the arms. Squeeze the paper into two legs and tie at the knee and at the ankle, bending the foot toward the front of the figure.

6. To form the feet, cut two circles of crepe paper about two and a half inches in diameter. Color choice here is not important, for sections can be painted to suggest shoes and socks. Before deciding which way the feet should bend, select the smoothest side of the head for the face. Place the feet in the center of the circle and draw ends up to be tied at the ankles, forming the shoes. Cut off any excess crepe paper around the ankles. This figure can be used as an action figure for sketches, for it can be pinned into any shape.

7. Legs should be painted to match the arms and face, and the features added last.

8. If a sturdy dress is desired, a No. 1/2 candy bag can be used. Fold the base so that a small hole can

be cut. A slit down the back will make it easier to slide the bag over the head. Close to the base of the bag and at both sides, cut holes for the arms. Now, if you intend to have a colored dress, paint it with tempera before putting it on the doll. Add trimmings, such as lace, after it is on the figure.

Perhaps you would prefer a farm boy. Using the same size paper bag, cut the base from the bag on three sides. Now we can use this flap for the bib of the overalls, with a bit of cutting on both sides to slim it down to the proper size. Cut legs from base, up three-fourths of the length, and after it is painted, paste the legs together after it is on the doll.

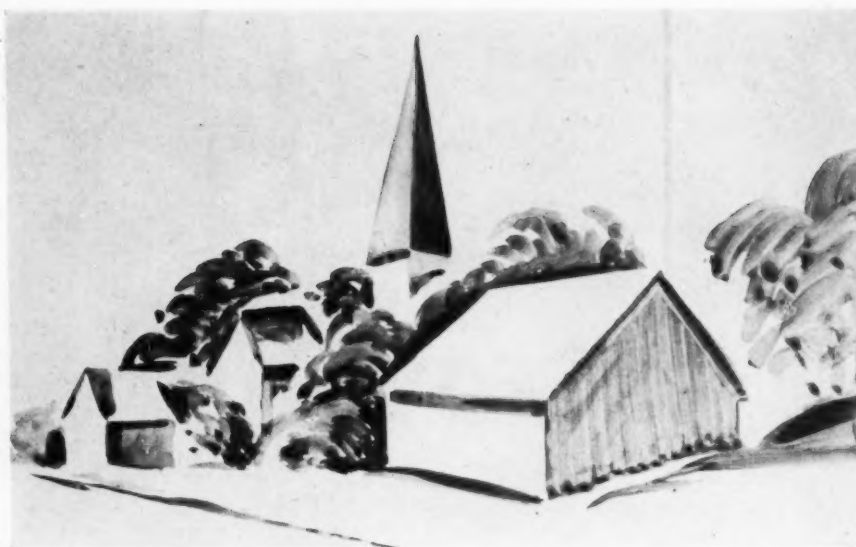
A blouse can be made in the same manner as the dress mentioned in step 4. Paste strips over the shoulders to form straps.

A hat can be made from two circles of yellow construction paper about three inches in diameter. Cut the center hole the size of the head. Take a small piece of tissue and with one finger push a crown into shape. Paste the crown to the yellow circle "rim," and then paste the second circle over this to hide the loose ends. Cut the edges to look like broken straw.

SOME of the "Tykes" have assumed the personality of witches, ghosts, dancers, doctors, nurses, children of foreign lands, farm folks and, yes, even angels. This is a particularly fine project for a hospital gift. If they are in a contagious ward, they can be burned with no great feeling of loss to child, for there is always more tissue for a new toy.

When a child has taken discarded tissue paper and turned it into a lovable, cuddly doll, or a figure for a farm unit, he experiences the thrill of creation—a thrill he will justly deserve for the process is so simple, he will need no assistance. Along with the satisfaction, will be developed that most needed quality for personal happiness . . . patience. The very nature of the paper will direct him to be most careful with the project during execution. Then there is the fun of accomplishment, which is truly the essence of living.

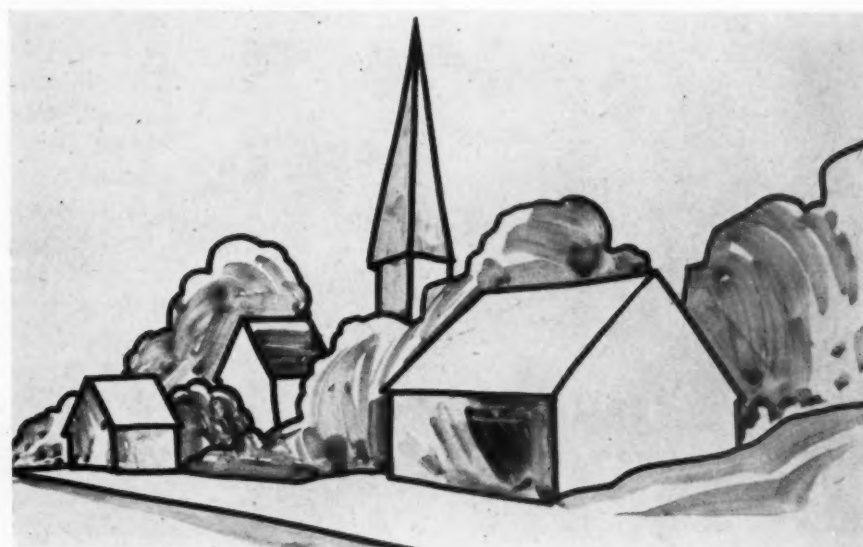
THIS is an example of "Painting a Picture"—the method of working from the center of interest toward the outside creating first the main object or mass and then the atmosphere surrounding it



THE DIFFERENCE BETWEEN DRAWING AND PAINTING

STANLEY H. WITMEYER
Rochester, New York

THIS is what I refer to as "Drawing a Picture"—the method of drawing in the outline and then filling in color. It is purely a two-dimensional effect



IN THE primary grades, art experiences and functions should center around a broad general program, much less specialized than would be found in the high school. The instructor should be careful in her work with the primary youngsters, not to be a slave to an outline or lesson plan and religiously abide by it. She should be permitted to waive the prescribed subject if something should pop up which excites or appeals to members of the class.

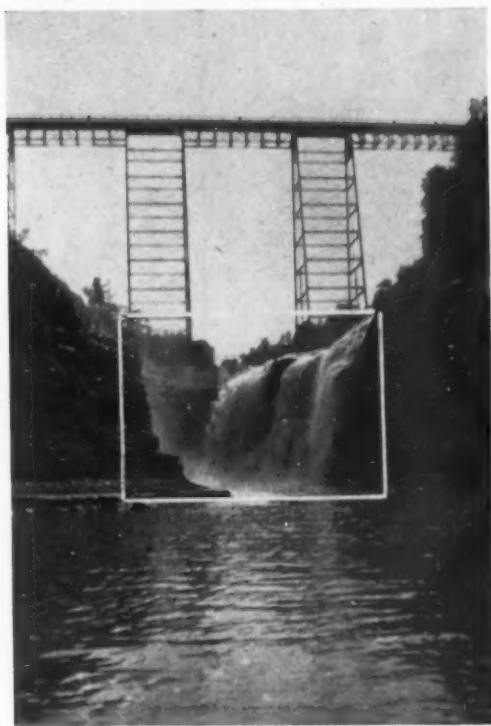
The artist-teacher should know and really understand the difference between painting and drawing a picture, and the effect of both methods on students. Painting and drawing are not synonymous. A pencil is not a brush, and, likewise, a brush cannot be used as a pencil. The practice of drawing a picture and filling in the colors is still followed, not only in public schools, but in art schools as well.

When a student draws a picture with a brush and then fills in the colors, he misses the vitality, and spontaneity which is present when a picture is painted. The drawn picture never achieves this

vitality and spontaneity, regardless of how fine the workmanship.

The emotional thrill experienced in painting a picture is tremendous, and may be compared perhaps to the kind of emotion felt by converts at a revival meeting. It is not possible to expect public school art students to understand the difference between painting and drawing, unless they have tried both methods. Unless the consciousness is continually prodded by actual doing or expressing, there can be no hope of their arriving at the state of understanding. Therefore, another important responsibility of art teachers is to motivate.

TECHNIQUES come automatically and gradually through constant practice; it becomes a purely personal thing. It is better to let the youngster use color, pencil, or other medium any way they wish. It would be desirable, too, that they be unconscious of the medium and any prescribed procedure so that they can focus their entire attention on their ideas.



Material selected from nature
for the artist's composition



Painting, "Oasis on Oahu Hawaii," water color by Stanley Witmeyer

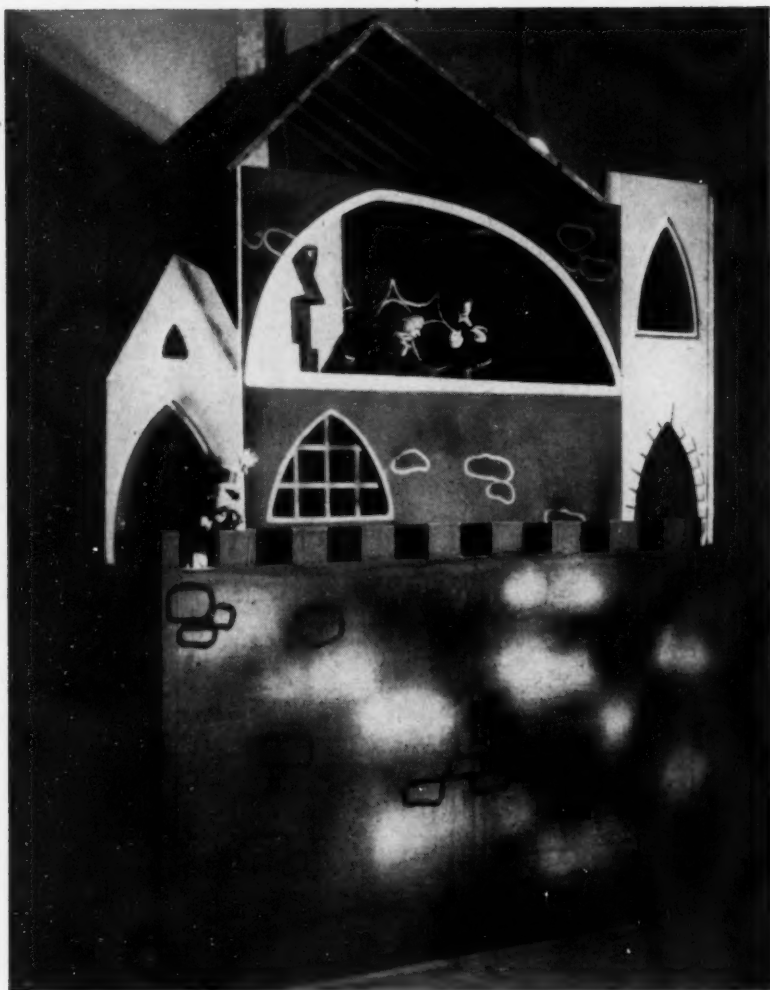
Naturally, the idea is first and foremost. The youngster should draw and paint relatively or subjectively, instead of in outlines, as is often practiced. One does not find mere outlines in nature, therefore outlines should not be considered a necessary procedure in teaching drawing or painting. In order to feel depth in a painting, one must begin from the center of interest and work towards the outside, creating first the main object or mass, and then the atmosphere surrounding it. One should never work from the outside in, which is the method of filling in outlines, and which is merely two dimensional.

There is also a decided difference between a truly composed picture and an artistically selected composition. The former, includes canvases at their best, canvases such as those of the early Renaissance painters. The latter type is seen in many current exhibits, it is not compositional, in a sense. In the case of the lower illustration, that portion of the landscape was selected because it accidentally arranged itself in a balanced situation, it might be called a "happy selection." Comparing this to the works of Botticelli, Giotto, Renoir, Degas, Cézanne, and others, one can see the difference. These paintings are distilled through the person, and they designed, composed, and created their compositions by an act of violation, utilizing all their intuition, skill, knowledge, and understanding to create the canvas. It lives because it appeals to intellect, as well as to emotions. One intuitively recognizes the great skill and understanding that makes the finished masterpieces, even though he does not know the names of the painters.

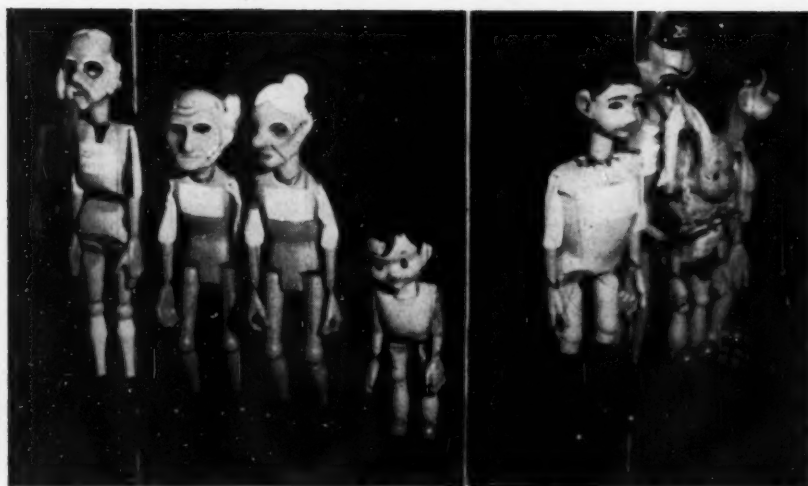
Teachers of art would do well to induce their students to see relatively, not the object, but to feel the atmosphere which surrounds it. It is also believed if they accurately relate that to their experience, whether drawn or painted, suddenly they will discover an accurate statement of the thing which they set out to capture. It will be much more dynamically alive than had they first laboriously drawn an accurate profile, checked and double checked for errors, and then filled in the tone value.

NO TWO persons, necessarily, interpret color alike. The process of seeing is actually reading visual impulses registering in the brain and it is conditioned by the past memories unique to the individual. Hence, it is believed that no two persons see anything alike for the very reason that each has varying experiences, which are personal in themselves. They condition the concept. There are many who will disagree. It is agreed, however, that the sight stimuli are much the same, but the instant they register in the brain and are read, so to speak, there the difference begins. It is, therefore, the manner of interpretation either by word, crayon, paint, or music which is bound to vary in different individuals. Their varying differences in expressions of art is a contributing factor which makes life interesting.

Why does man try to standardize children when nature never duplicates two snowflakes or makes two blades of grass alike? Teachers should realize, now as never before, that a new kind of education is being born. The art teacher must remain alert!

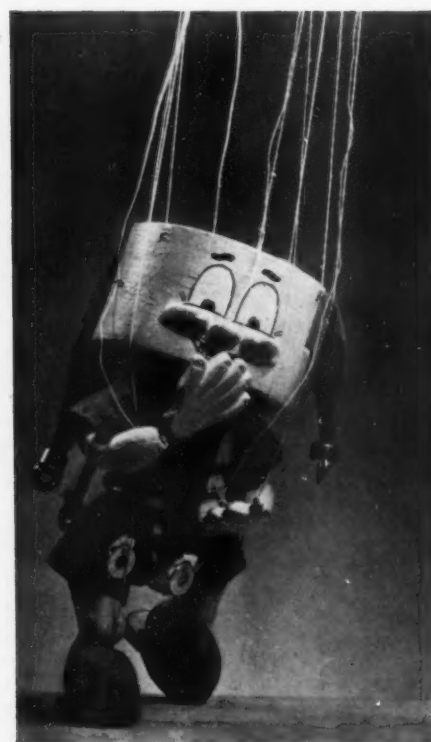


The finger-puppet theatre



MODERN CZECHOSLOVAK ARTISTIC MARIONETTES

Authenticated News, photos





FAT—BORAX COLOR—LYE AND PERFUME

DOROTHY GREENEY
Duluth, Minnesota



Photo courtesy Duluth News Tribune

THE fifth graders at Merritt recognize this headline as the ingredients of soap. They know, because they made soap in school.

The idea for this activity came from a film of colonial life, showing the women making soap in huge kettles, and stirring it with gourd ladles. The children thought it would be interesting to make soap themselves, and Miss Dorothy Greeney, their teacher, agreed with them.

Parents helped at home, where the fat was scraped and melted down with a raw potato to clarify it. The waste fat came from deer, the horse factory, and a bakery. The children brought it to school along with recipes.

* * *

The youngsters trooped down to the basement, where there is a concrete floor, to make the soap. Each child had a definite part in the work, and all had a few lessons in safety.

The fat was again melted and strained, and then the other ingredients were added and all was stirred about a half hour. It was then poured into well-sealed large cardboard boxes, wrapped up in blankets and old clothes, and left for forty-eight hours to cool.

"Why does it have to cool when it wasn't even cooked?" was the universal question.

At the end of about six hours, the youngsters cut the soap into bars, and some monogrammed their cakes.

"It really works," the children explained with great satisfaction after they had taken the soap home.

* * *

The study of New England life in colonial days is a part of the social studies course in the fifth grade. The film emphasized the way the colonists lived and the hardships of their life.

"The children were particularly interested in the long time it took the colonists to produce the articles we take for granted," says Miss Greeney. "However, when they made the soap, they were surprised that there was so little work in making something that seems so complex."

From the Children's Museum, there was an interesting, and educational collection of pictures of early colonial farming, home life, hand weaving and spinning. But the highlight of the study was the soap-making. "It's so easy to do, let's make it and sell it," suggested some enterprising students. This time Miss Greeney did not agree with their suggestion.

Enthusiasm over the activity resulted in a "poem."

"We made this soap with our lily-white hands
To help you clean your dirty black pans."

A CLASS PROJECT IN MARIONETTES

ANN DUNSER
Art Director, Maplewood, Missouri

Photos by John Morgan

THE title, "The Secretary Goes Home," or "The Case of the Kicking Kid," which was chosen for the marionette show, was not the first step in the production of the play. Indeed, no one foresaw that the project would ever reach such proportions, which was just as well, for the class had not too much confidence in themselves in the beginning but gained much as the work progressed.

The arts and crafts class had been added to the high school curriculum because there were boys and girls who wanted to make things with their hands but did not believe they could do anything with the regular art courses. Since supplies were not furnished by the school and the students did not care to spend money on leather, aluminum, plastics, or textiles for block printing or stenciling the teacher was put to it to initiate something which would interest them enough that they would scout around and get the necessary material.

As is often the case the high school boys and girls wanted to do only the things that others of their age had done and when a marionette show was suggested they were dubious about it. They didn't know what the attitude of their fellow students would be toward making puppets, dressing them and playing with them in a miniature stage. They had known only grade children to do this kind of work.

The physical education instructor, Mrs. Boehm, who had made marionettes a hobby, was called in to tell of her work with this fascinating recreation and of the adult groups who toured the country with puppets. She told them of the different kinds of work involved, from making a blueprint for the stage to operating the marionettes.

"It might be fun to build a stage," remarked one boy to his buddy. The teacher thrust pencil and paper in front of them and asked them to plan the stage.

"How big?" they asked.

So that was the first problem taken up and the discussion soon involved the whole class. They decided (when it was clear that the decision was up to them and not up to the teacher) that the stage would be four feet across, two feet high, and two feet deep. With that much as a beginning, different groups were given the task of planning the marionettes and the furniture in proportion to the stage.



When the plans were all on paper and the groups had made adjustments so that all things would fit, they were ready for material. What would they need? What were marionettes made of? Where would they get the things needed? The boys knew what they needed to build the stage. They had taken shop courses so did not depend upon the instructor but drew up their plans, figured the amount and kind of lumber needed, and the necessary hardware. The school bought three dollars' worth of lumber sticks an inch and a half by one-half inch and in the lengths which the boys specified.

The stage when finished was a marvel of ingenuity. It was made entirely of these sticks as frames and was hinged and hooked so that it could be folded and put away in a very small space when not in use. The scenery painted on heavy paper would be tacked to the back and side frames to enclose the space for acting. The frame of the front was built high to hide the puppeteers. The name of the stage, THE LITTLE THEATER (the choosing of this name was a major operation), was painted in gold letters on the blue cardboard and a curtain of yellow rayon jersey was gathered full across the front.

It wasn't done as quickly as it sounds and it wasn't all done in the shop, though the industrial arts department was willing and glad to do the larger operations with their tools. The long pieces of lumber were sanded by hand in the art room by any and all who were not engaged in some other task at the moment. Hemming the curtains was a long and tedious job undertaken by some of the patient girls.

When the boys learned that the feet of the marionettes were to be made of wood and weighted, they



insisted that the floor of the stage be built in two or three inches above the base of the frame so that the stepping of the puppets would resound effectively. It was well that this was done as later events will show.

While the stage was being built, other parts of the project were going forward. Three marionettes owned by a member of the high school faculty were brought into the classroom to show the students that marionettes have long slender arms and legs and that they are very limber like a rag doll (only one does not refer to marionettes as dolls in a high school class), and they learned that wrists are also weighted to make them more easily manipulated.

The class learned that the bodies of the puppets could be made of cloth and stuffed with cotton or other material, or that they could be made of wood. The girls favored the cloth bodies but some of the boys sawed bodies out of plywood which they salvaged from the shop. In both cases it was necessary to draw patterns of the proper size and in the proper number of pieces. In both cases pieces of tape were used to make the joints, in one case sewed on and in the other, tacked to the wood. This may not be the simplest or the most effective way to make puppets but it is the way these youngsters worked them out for themselves.

ONE of the marionettes hanging on the wall had a head carved of wood. This seemed too tedious for the present project so the other marionettes were examined. Their heads were made of papier-mâché. The teacher explained how they could model their puppet heads of plasticine and cover them with strips of newspaper or paper towels which had been dipped in thin paste. This method appealed to the students and several volunteered to make the heads but they wanted to know what characters were desired and this we could not say until we had chosen a play.

Some members of the class were for looking up a play suitable for marionettes but the teacher secretly hoped that they would write their own. She had suggested this but at first the students considered it an utterly impossible task but the teacher gathered some



students who were not engaged in any immediate activity and asked them if they knew what shape a story should take. Someone said "a triangle." They would have the triangle made of the heroine, the hero, and the villain. They discussed the melodrama which was based on the farm mortgage, the suitor who held the mortgage and the hero who came to the rescue. Wanting their play to be up to date this class made it a banker, his daughter, the blackmailer and the young fellow who solved the mystery. With that much for a start three of the boys offered to write the play—to the teacher's great surprise.

Day after day these boys got together in a corner of the room and scribbled away and from the roars of laughter emanating from the corner everyone was sure they were going to have a hilarious play.

When the characters in the play had been described by the authors, the making of the heads could proceed. The heads and shoulders were made of the prepared clay, then strips of paper and paste were put over these until four to six layers were on each head. When the heads were dry the shell was cut through with a razor blade and the clay was taken out. The shells were put together again with more paper and paste and when that was finished the heads were painted with tempera paint in colors suitable to the particular character. Later the features were painted very large for the students had learned that the feet, hands, and features must be greatly exaggerated to be seen from a distance.

Red, brown, and yellow yarn was brought to school to be used for hair on the female characters but the hair of the men was painted on, with the exception of that of the banker who was bald. The yarn was wound around pencils, wet, and the girls achieved a fine long bob curled at the ends.

While these heads were being made the bodies were nearing completion, the backdrops, both exterior and interior views, were being painted, and the girls were making the costumes for the marionettes. Miss Yackel, the home economics instructor, encouraged the girls to come to the sewing room and use the machines there—causing the sewing class to be agog with curiosity. Miss Brase's typing class



was getting a preview of the play as they ran it off in duplicate for all members of the cast.

And all of this time the visiting marionettes hung on their nails by their long strings in the art room. The students would examine them when they needed help but they never took them off the nails. Again and again the instructor suggested that they just take them down to see how it felt to handle them by the crosspieces and strings. But no one wanted to be the first to handle a marionette. Everyone hoped that somebody else would operate the puppets.

A GAIN Mrs. Boehm was called in. She took down all of the puppets and not being able to work all of them at once she thrust two of them into the hands of two boys standing near just to hold for her. She manipulated her marionette showing the class how easy it was to make it walk—just seesaw the stick for the knee strings up and down and walk forward, the puppeteer doing the walking. It looked so easy and everyone was so interested that the two boys holding the other puppets tried them out, gingerly at first, then with gathering confidence. Then other members of the class were willing to try. They found it easy to move the arms and legs about. The hand strings were fastened to the bar of the T-shaped sticks and the stem of the T held the string from the head by which the puppet was suspended. Five strings were all at first but later one string was added that went from the T support to the middle of the back of the puppet. This was used only to make them bow gracefully.

Soon everyone wanted to handle the puppets. Some even had the courage to make the marionette dance to music and this special feature was planned to appear between acts of the play. One small group of students who had made the furniture were interested in making the banker sit in a chair, cross his legs on the top of his desk, and jump into standing position again when the villain proposed to marry the banker's daughter.

Office chairs were made by bending the wire of clothes hangers into the correct shape and using red bookbinders' linen for the leather on these chromium



rods. The furniture for the living room was made of plywood and covered with figured cotton material. The furniture was kept to a minimum for the backdrop of the living room was a scene in direct perspective of another room elaborately furnished. This trick gave apparent depth to the stage.

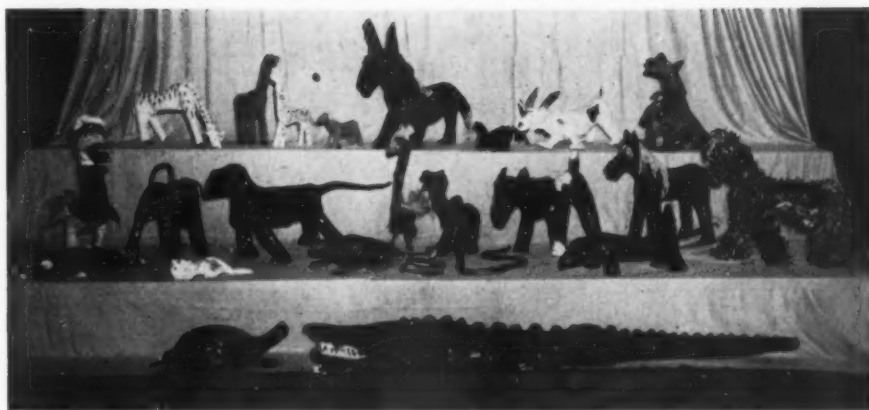
One day one of the boys engaged in making the stage, suddenly and with utter disgust, announced that the stage wouldn't work, that it wasn't made right. There was no way, he said, to get the characters off and on the stage without lifting them out over the back wall right in full view of the audience. The scenery designer told him quite nonchalantly that he had thought of that and was arranging to mount the scenery of the sides on cardboard to make wings behind which the players could retire to be lifted off the stage and could come in the same way.

Among the girls a problem arose in regard to the heroine. The play said she was to be in street clothes in the first scenes and to be a bride in the last scene. The girls didn't see how they could change the costumes of a marionette because of the strings. This was solved by making a second marionette as nearly like the first heroine as possible but dressing the second as a bride. The faces and hair on the two were remarkably alike. The bride wore a white nylon gown and a curtain material veil edged with lace. The groom didn't appear.

When one group had finished their piece of work they fell to and helped some other group. This made it seem that everything was finished simultaneously. The boys and girls who were taking the speaking parts and operating the puppets had been rehearsing and were ready when the stage and properties were finished. The group then invited Miss Yackel's sewing class to the art room to see the play.

THE high point, however, and the final performance, was when the class shouldered their equipment and carried it to the junior high school a few blocks away. There they gave the play for their former teachers and friends and covered themselves with glory.

"SOME old newspapers in Bennie's hands; a few casual comments; a moment's thoughtful decision—the result, anything from dog to donkey"



ANIMALS FROM HARWELL ART CLASS

AMONG the other animals made by Harwell fifth-and sixth-grade boys are snakes and long-necked birds whose foundation is twists of coat hanger wire. The shaggy dog is not papier-mâché but is made of strips of crepe paper glued on a wooden marionette frame

NEWSPRINT IN ACTION

RUTH HOPKINS

LaGrange, Georgia

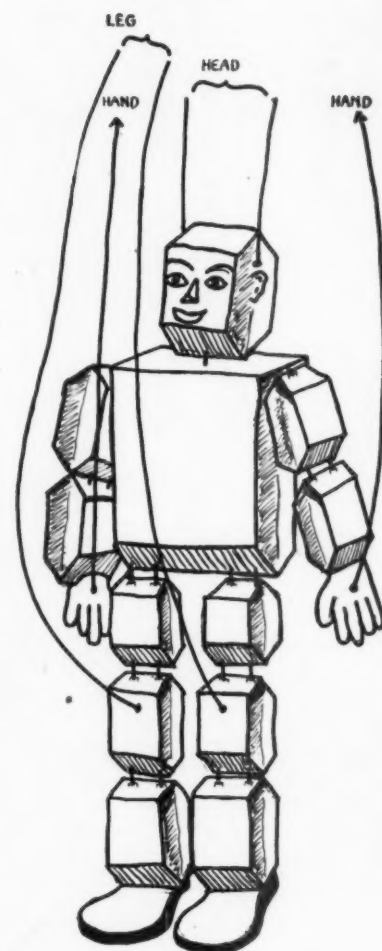
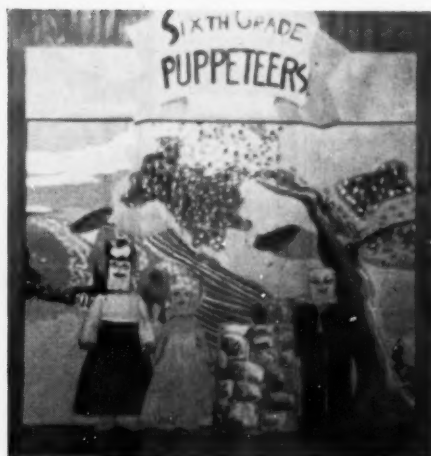
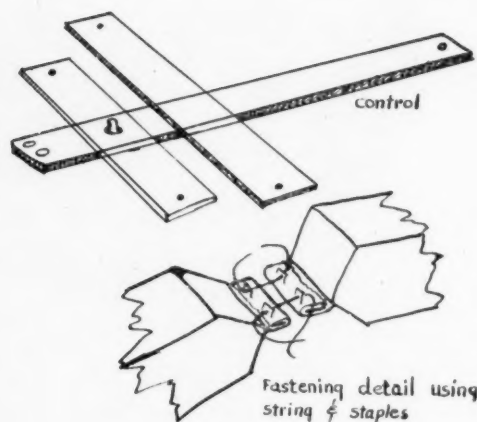
AFTER following the usual printed instruction for making these animals (one thick shorter roll of newspaper, tied firmly, for the body; other long thinner rolls tied and bent over the body for legs, or tied along the body and extended into neck and head), Bennie provides himself with a pan of paste and some newspaper torn into strips and two-finger scraps. His paste is bought in powder form, the kind sold by hardware stores for wallpapering, or is made by cooking flour and water.

The newspaper scraps, preferably torn rather than cut, for more easily blended edges, are submerged in the thin soupy paste and soften up quickly. By now the potential animal will stand, and is balanced on corrugated board for easy handling as it will be well to place it in the sun between work times. Bennie picks up handfuls of the soggy paste-and-scrap masses and plants them where they seem needed to give realistic thigh, shoulder, and neck contour. Every now and then he crisscrosses strips about the masses to hold things together. He squeezes the

figure, too, to give shape and to get rid of extra moisture and paste.

Possibly because of the squeezing or perhaps directed by Bennie's subconscious, the creature now begins to take on definite characteristics and is finished into what it looks like. Ears, or a lower jaw and tongue, or jutting frontals for eye sockets are added by use of several layers of paper shaped and placed. Marbles or large-headed pins or painted paper balls will be used for the eyes.

BEFORE painting, the whole is smoothed up with a final layer of carefully crisscrossed small pieces. This, well done, gives a pleasing leathery texture to the finished product. A thick coat of poster paint may be put on even before the animal is dry. After thorough drying of the paint, Bennie glues on a string tail or mane, or a wool goatee, or any touch which seems called for, and finishes with a coat of clear shellac.



TOTAL LEARNING VIA PAPER BAGS

JOHN F. DREIBELBIS

Art Supervisor, Kutztown, Pennsylvania

THE actual beginning of puppetry is lost in antiquity, but it is generally assumed that the people of Egypt and India were the founders of this art. With advances in travel facilities, tales and samples of puppets were carried to many lands. These included both round and shadow puppets used in religious ceremonies, as a means of entertainment, as gods, and as toys.

Through all the years puppets have held a strange fascination for both young and old, due to the fact that they are small images of human or animal forms, or forms with which we are all familiar. When these figures are animated with strings or sticks they are able to leave impressions on the mind of the audience which would not be given through pictures, words, or sounds alone.

Here then is a real educational medium, one which employs the visual, mental, audio, and motor facilities in one total experience. In the creation of a puppet show the creative impulses of children are given free play in story- and playwriting, in art experiences, and crafts connected with the character and scenery construction, and in dramatization. When the show is being assembled there are opportunities for directing, business managing, financial positions, advertising, and the like. Taking all of these things into consideration there are many opportunities for learning to take place, not through unrelated topics, but through a well-organized total situation in which

problems must be solved by thinking and by social understanding.

The idea of a puppet show was conceived by the children after they had seen a paper sculpture figure composed of paper bags. In the English class suitable stories from their basic readers were discussed and selected, then the group wrote the plays. In the art class the characters were drawn to serve as a plan for the actual construction. The children brought 2-, 5-, 10- and 20-pound paper bags and filled them with crumpled newspaper. Tempera paint was used for the faces, features, hands, and shoes. With the painting completed the pupils began to assemble their puppets, tying each bag in place with heavy black carpet threads which were stapled to the paper bag.

AFTER the characters were assembled the need for costumes was felt. Crepe paper was cut and pinned to the bags to serve as hats, shirts, skirts, and trousers. Now the excitement was intense for the controllers had to be made and the puppets had to be strung. While lines were being memorized, the stage was constructed and then finally scenery was painted. After a few experiments in manipulation the plays were put together with one group manipulating and the other dramatizing the plays. Posters were made to advertise the show, then finally the big day, "A paper bag marionette show," with the flexibility of the marionettes rivaling that of professional puppets.

At no time throughout the whole unit was a child without purposeful activity. Each pupil constructed a marionette to be used either in the play or to dramatize a nursery rhyme or short poem. As soon as the puppet construction phase was completed the pupil was assigned to one of the many other jobs, thus practically every pupil had an experience in each phase of the total unit.



Suzanne has had fun making her dancers. She used pencil, dry brush, white tempera, gray and black



TEMPERA PAINT

Children enjoy making black-and-white pictures

University of Chicago Laboratory School
Jessie Todd, Instructor

Harriet has shown the children seated in the assembly. In a few minutes, with black paint, she made this illustration for a school paper





THE ART TEACHER DESIGNS

MARGARET REHNSTRAND

Superior, Wisconsin



Plan of cupboard

BECAUSE of the nature of art work, the varied activities, the use of many materials, the moving of chairs and drawing tables, the art room is very difficult to keep orderly and to make beautiful. The cabinet shown in the photographs (taken by J. J. Silek, teacher of photography) was designed for the storage of materials and equipment and to make the front part of the room that students faced attractive and beautiful.

The cabinet was designed from the inside out. Measurements of various types of material to be stored were taken. The large-sized paper, 36 inches by 24 inches, had been particularly hard to keep in good condition. The area marked A in the photograph was designed large enough for these papers. Section B and one corresponding to it on the opposite side are large enough for the 22-inch by 28-inch poster boards, mounts, and papers. All shelves may be pulled out making materials more accessible. The surface above these three sections, which is 10 feet by 30 inches, provides an excellent work area for a very large piece of work. Toe space below all sections was provided for.

A storage area for tall and short still life pieces is found in section C. Section D has a very shallow pull-out shelf designed for the individual sets of show card colors. This shelf is removed to a table at the beginning of the class period. Each student can very quickly see and take his own box. At the end of the period students bring back their boxes and

place them in order. The entire set is then returned to the cabinet. The two shelves below this one have wider spaces for large paste bottles and other materials.

Space marked E and the one on the opposite side hold drawing boards. Having drawing boards in two sections in opposite corners divides the class activity so there is less confusion and less time taken in getting out and putting away work. Because the drawing boards do not require as high a space as height of cabinet, a shallow drawer (not shown in photograph) was placed just above them.

THERE are eight shallow drawers for small tools and craft materials and four sections for books, magazines, and reference materials. The surface areas are excellent places for compositions of still life and sculpture. Sculpture or craftwork from an entire class can be shown at one time. The small circular shelves on each side were designed to hold small pieces of sculpture and pottery to give color and live interest.

The entire length of the cabinet is the width of the room, which is 25 feet. It was constructed of birch paneling and finished natural. The entire wall back of the cabinet can be used to display classwork. It is very possible to make wall and cabinet area a beautiful unit by the right selection and arrangement of flat work, craftwork, sculpture, still life, and books.



A STAGE DESIGN

Pupils of St. Joseph's Academy, Des Moines, Iowa
Teacher—SISTER MARY FLORINE, B.V.M.

OUR spring production, "Remember the Day," proved to be one that we like to remember, for the art classes were invited to help with the stage sets.

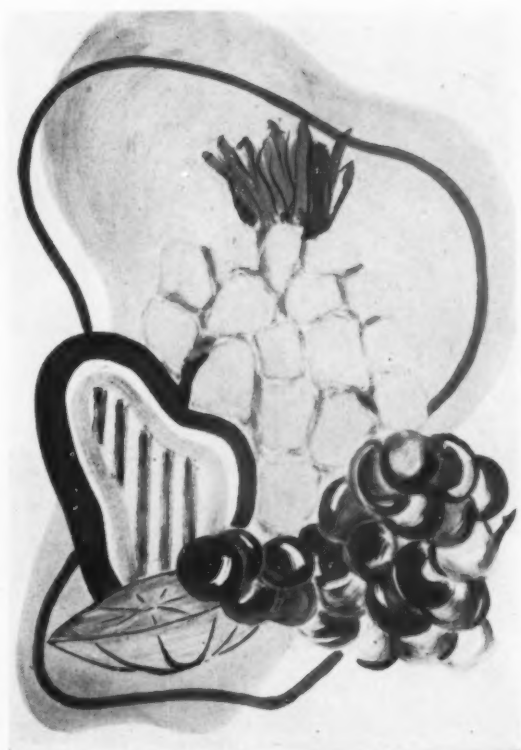
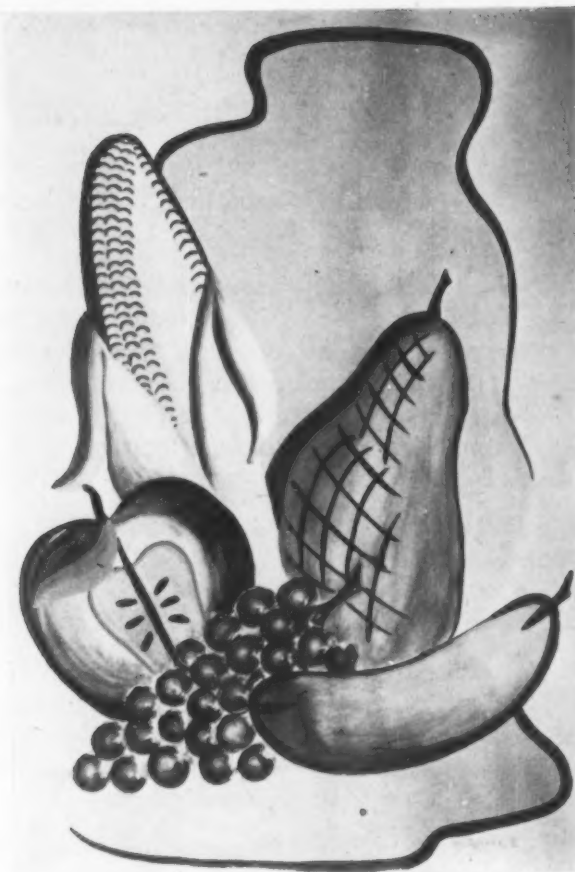
Both the Prologue and Epilogue called for "an alcove in a hotel lobby, just inside the entrance. Washington, D.C." Act I, Scene I, which followed, demanded an entire change, so we decided to use only the front section for the lobby and to have Scene I partly in place behind. Our problem then was an appearance of spaciousness to accommodate a maximum of characters and a minimum of furniture. A wall hanging was decided upon to give the illusion of depth.

Four girls volunteered for the project. Much argument and a great deal of thumbing through of books

and magazines ensued before a jungle scene was agreed upon. The actual size of the painting was seven feet long and twelve feet high. Using a scale of one inch equalling six inches they worked on a rough fourteen inches by twenty-four inches.

Only one sketch was made, each girl adding to or taking from it until it satisfied all. Unbleached muslin was used because it comes sufficiently wide to avoid seaming and because the texture lends itself to textile paint. Intense colors being desired no extender was used. The colors, applied by stiff stencil brushes, blended beautifully and, in spite of four workmen, fused the hanging into pleasing unity.

It was a splendid project, satisfying to the girls and one in which cooperation and good sportsmanship were developed.



DECORATIVE STILL LIFE

Flat simple shapes, textures, sparkle and fun! Decorative fruit or vegetables, an abstract shape and a line made up the assignment for this problem. As preliminary preparation the class designed fruits and vegetables in fresco, stressing textures, line and sparkle.

MARION TROWBRIDGE, Minneapolis, Minnesota
Art Consultant, Bess Foster Mather

The tempera paint on white paper gave freshness and contrast to the compositions. If mounted nicely, we felt they could be used in a dinette or dining room as a wall decoration. We used four of them grouped on a dinette wall in a class play scene and thought they were very effective.

AREN'T CLOWNS FUN

MARION TROWBRIDGE

Minneapolis, Minnesota

Art Consultant, Bess Foster Mather

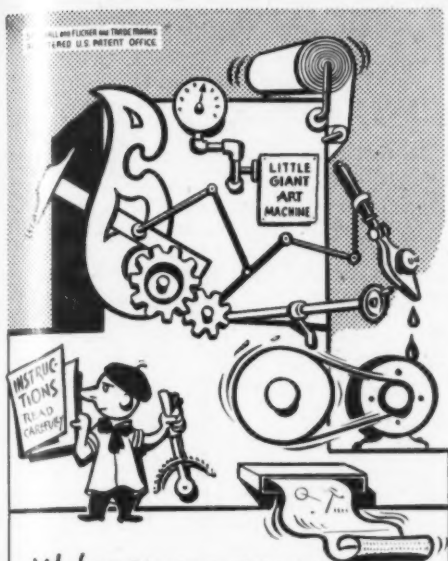
A HIGH school boy was seated on a low stool, relaxed, resting. The painting class was asked to imagine him as a clown, at ease, perhaps before a performance, at intermission, or tired after a show. The conventional clown suit was discussed, also clown costumes in general such as police, hobo, etc.

Oil painting was new to this class; they had worked a good deal in tempera. The oil color for this problem was limited to black, white and red. A strong pattern of light and dark was stressed.

The class used 12- by 16-inch bogus paper. They were assigned a close-up, head going off the top of page, and just below the knees at the bottom of the page. The attitude of the posed figure was studied, and sketched as if wearing a clown costume.

The subject and color were simple for a first oil problem and the success of the problem was apparent as all results were good, some even excellent.





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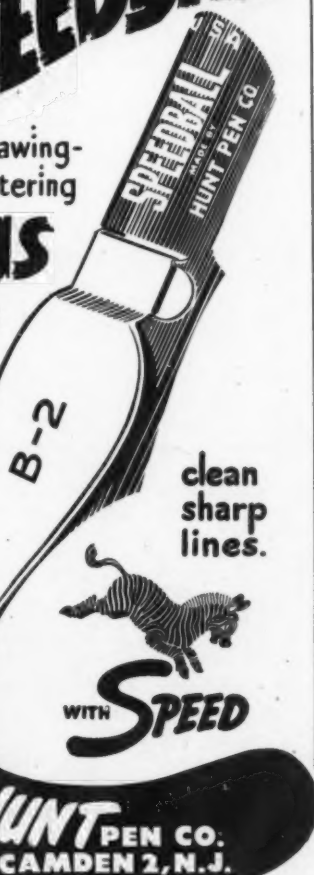
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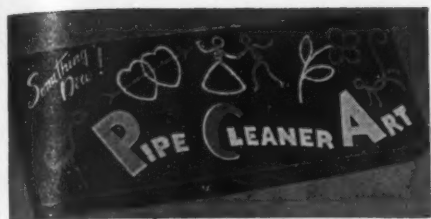
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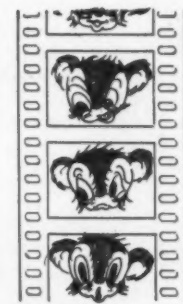
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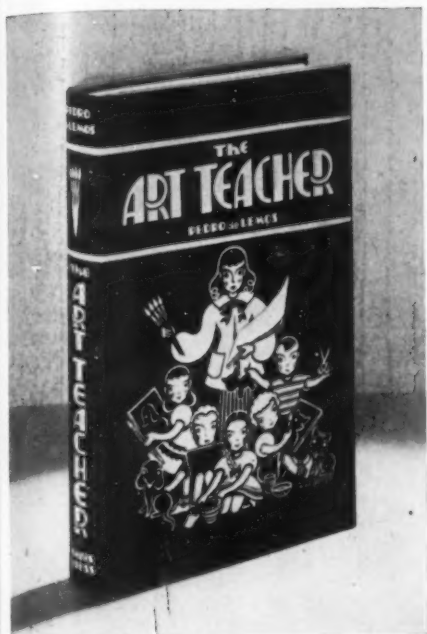
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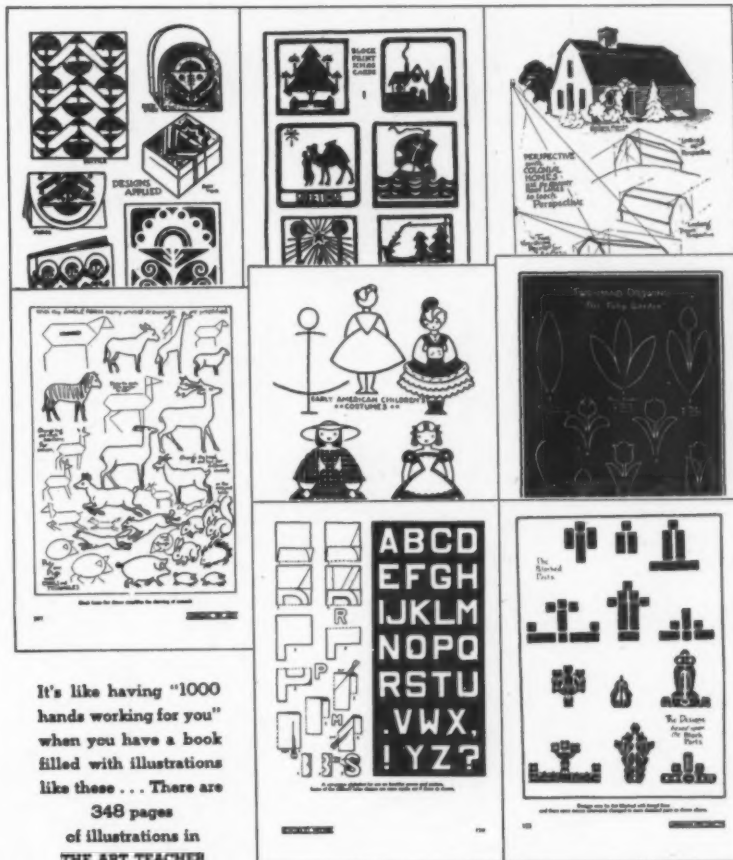
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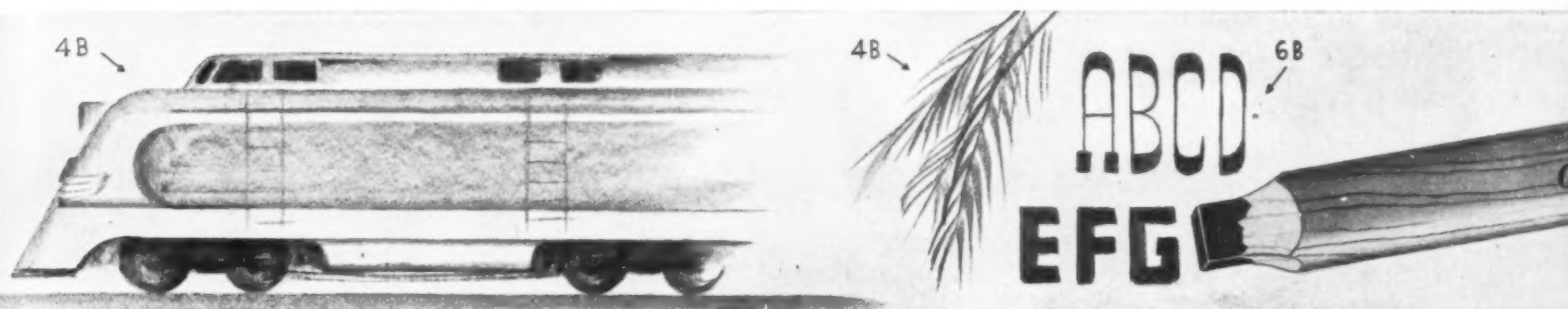
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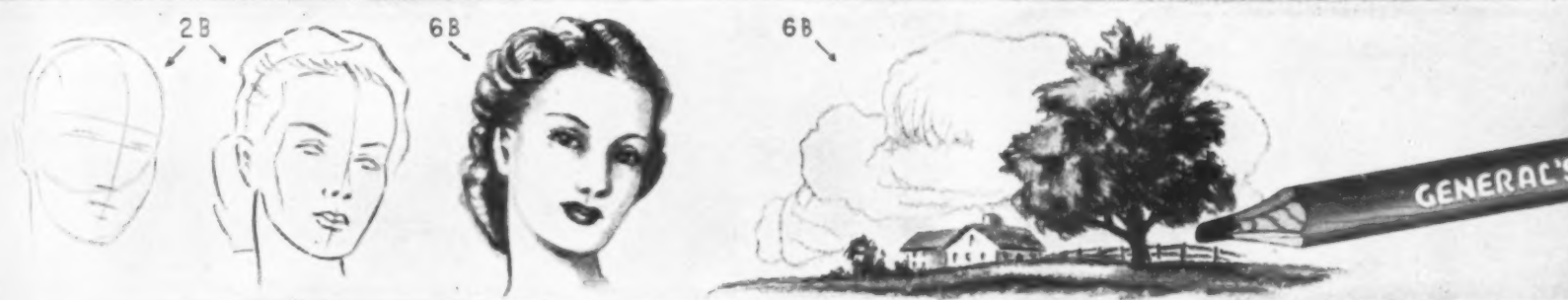
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